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BOSTON CONSERVATORY OF MUSIC



*A COLLEGE OF
MUSIC · DRAMA · DANCE*

8 The Fenway

Boston

Catalog

Centennial Edition, 1867-1967

BOSTON CONSERVATORY OF MUSIC



*A COLLEGE OF
MUSIC · DRAMA · DANCE*

8 The Fenway

Boston

CALENDAR

1967-1968 FIRST SEMESTER

September 18	Registration for Freshmen
September 19, 20	Registration for upper-classmen
September 21	Instruction begins
November 11	Veterans' Day; holiday†
November 22	Thanksgiving recess begins at 5:30 P.M.
November 23	Thanksgiving; holiday†
November 24, 25	School open for private lessons
November 28	Classes resumed
December 19	Christmas recess begins at 5:30 P.M.*
January 3	Classes resumed at 8:30 A.M.
January 15, 26	First semester examination

SECOND SEMESTER

January 29, 30	Registration
January 31	Instruction begins
February 22	Washington's Birthday; holiday†
March 4	Make-up examinations
March 27	Spring recess begins at 5:30 P.M.*
April 3	Classes resumed at 8:30 A.M.
April 19	Patriots' Day; holiday*
May 20 - 31	Second semester examinations
May 30	Memorial Day; holiday†
June 1	Commencement

1968 SUMMER SESSION

June 24	Registration
June 26	Instruction begins
July 4	Independence Day; holiday†
August 2, 3	Examinations—Session ends

1968-1969

September 16	First semester begins
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*School will be open for private lessons, but classes will be omitted.

†School closed.

The Boston Conservatory of Music is a member of
the National Association of Schools of Music.

BOSTON CONSERVATORY OF MUSIC

THE BOSTON CONSERVATORY OF MUSIC was founded February 11, 1867, by the eminent musician, Julius Eichberg, who was graduated from the Conservatory of Brussels with first prizes in violin and composition. After serving several years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, a post he held until 1866. Mr. Eichberg was a composer of a wide range of chamber music, studies, songs and operettas. Under his leadership the Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

Following Eichberg's death (1893) the Conservatory came under the direction of Herman P. Chelius, well known organist and composer. The school was first incorporated under the Laws of Massachusetts in 1896. There followed several unsettled years during which time re-organizations were effected in 1905 and 1914.

In 1920, Agide Jacchia, an honor graduate of the Conservatory of Pessaro, was appointed director. Mr. Jacchia came to America in 1907 where he held engagements as musical director of opera companies in the United States, Canada, Central America and Mexico. He was for ten years conductor of the Boston "Pops" concerts (1917-1926). His knowledge and wide experience proved of inestimable value in re-establishing the prestige of the Conservatory. He continued as director until his death in 1932 and was succeeded for a short time by his widow, Mme Ester Ferrabini Jacchia.

In 1933 the Conservatory came under the leadership of Albert Alphin a former pupil and teacher at the school. He is responsible for reorganizing the school as a non-profit institution, acquiring its present compound of buildings on the Fenway, and the construction of its theatre (1949). Innovations under his guidance were the formulation of the music education department (1933), and the establishment of a theatre department offering programs in Drama and Dance leading to the baccalaureate degree. This combination was unique in making the school one of the first Conservatories in the country to offer professional training in the three performing arts, Music, Drama and Dance.

The growth and stability of the Boston Conservatory is a tribute to the many distinguished musicians and teachers that have served on the faculty including such names as Ester Ferrabini Jacchia, Arturo Vita, Wellington Smith, voice; Hans Ebell, George Vieh, Georg Fior, piano; Otto Straub, Karl Weigl, Alan Hovhaness, composition; Carmine Fabrizio, Serge Korgueff, Ottaker Sevcik, violin; and many members of the Boston Symphony Orchestra. The current staff of over 65 includes artists and teachers who have served the Conservatory with distinction for a number of years.

Graduates of the Boston Conservatory holding positions as performers, and as teachers in schools and colleges throughout the country are living testimonial to the educational standards maintained at the school.

In entering its second century the Boston Conservatory will remain dedicated to the continuance of its efforts towards the sound preparation of tomorrow's teachers and artists thus contributing to the ever expanding influence of the arts in our society.

BOSTON CONSERVATORY OF MUSIC

BOARD OF DIRECTORS

MORRIS L. BROWN, <i>Chairman</i>	
ALBERT ALPHIN	LEO P. GRACE
LESLIE W. BABBIN	JOHN E. KNIGHT
GEORGE A. BRAMBILLA, <i>Ex Officio</i>	DOUGLAS W. SMITH
ROBERT W. CLUBB	THOMAS F. TRUE, JR.

ADMINISTRATION

GEORGE A. BRAMBILLA, <i>President</i>	
HERBERT J. PHILPOTT, <i>Dean</i>	
LILLIAN B. LEE, <i>Registrar</i>	JOSEPH HARROLD, <i>Accountant</i>
NANCY FORTE, <i>Librarian</i>	RICHARD BOURQUE, <i>Bursar</i>
GERALDINE HAMMOND, <i>Executive Secretary</i>	

FACULTY

VOICE

Wesley Copplestone
Philine Falco
Grace Hunter
David Blair McClosky
Iride Pilla
James F. Stuart

STRINGS

Albert Bernard, *Violin, Viola*
Harold B. Doyle, *Violin*
Rouben Gregorian, *Violin*
Bernard Parronchi, *Violoncello*
William A. Rhein, *Double Bass*

ORGAN

Dowell P. McNeill

PIANO

Katja Andy
Katherine Alphin
Josephine Bobulski
Maria Bono
Wilfred Churchill
Mary Dumm
Virginia Klotzle
Alfred Lee

WINDS & PERCUSSION

William Grass, *Flute*
James Pappoutsakis, *Flute*
Louis Speyer, *Oboe, English Horn*
Attilio Poto, *Clarinet*
Pasquale Prencipe, *Clarinet, Saxophone*
Richard Plaster, *Bassoon*
Osbourne W. McConathy, *French Horn*
Gerard Goguen, *Trumpet*
John Coffey, *Trombone, Tuba*
Arthur C. Press, *Percussion*
Walter Tokarczyk

HARPSICHORD

Alfred Lee

HARP

Louise Came Pappoutsakis

ENSEMBLES

Wesley Copplestone, *Vocal*
Rouben Gregorian, *String, Chorus, Orchestra*
Attilio Poto, *Woodwind*
Gerard Goguen, *Brass*
Herbert Philpott, *Band*

BOSTON CONSERVATORY OF MUSIC

MUSIC, THEORY,
COMPOSITION

George A. Brambilla
Francis Findlay
Allan Kemler
Alfred Lee
Everett Longstreth
R. Rice Nutting

FORM & ANALYSIS

Robert W. Dumm
R. Rice Nutting

MUSIC HISTORY &
LITERATURE

Robert W. Dumm
Allan Kemler
R. Rice Nutting

VOCAL LITERATURE

Wesley Copplestone

PIANO LITERATURE

Katja Andy

MUSIC EDUCATION

Francis Findlay
Herbert J. Philpott

CONDUCTING

Rouben Gregorian
Herbert Philpott
Attilio Poto

OPERA PRODUCTION

James Stuart

CHURCH MUSIC

Dowell P. McNeill

ENGLISH, LITERATURE

Alan Levensohn, *Department Chairman*
Steven Hendrickson
Robert Leibacher

LANGUAGES

Alba Faillace DiCredico, *Italian*
Edmund M. MacCloskey, *French*
Notburga Heinzl-Connolly, *German*

HISTORY, SCIENCES

Donald Outerbridge, *Fine Arts*
Elmer B. Michelson, *Western Civilization*
Elmer B. Michelson, *Philosophy of Education*
Malcolm Wetherbee, *Psychology*
Jean Arakgui, *Kinesiology*

DRAMA & MUSICAL THEATRE

Harlan F. Grant, *Department Chairman*
Florence Grant
Robert Leibacher
Eric Levenson
James Stuart
Glenn Grant, *Junior Theatre*

DANCE

Ruth Sandholm Ambrose }
Robert Gilman } *Co-Directors*
Juancarlos Bellini
Reva Gibley
Henry Goff
Carole Ann Pastore
Billy Pope
Sunalini Devi Rajam
Renate Schottelius

GENERAL INFORMATION

PURPOSE

It is the purpose of the Boston Conservatory of Music to provide professional training in the three allied arts—music, drama and dance—reinforced by a sound general education that will make graduates more resourceful as teachers and performers and more responsible as citizens. The numerous former students now successfully employed as performers or teachers speak for the realization of this purpose. To its continued realization, the faculty and administration are whole-heartedly devoted.

UNDERGRADUATE ADMISSION

Application for admission must be made on official Conservatory forms and submitted well in advance of the intended entrance date. The applicant should also have a transcript of his high school record and three letters of recommendation sent to the Admissions Office, as well as the scores of at least one national college-entrance examination. These examinations are administered at the secondary school during the Senior Year, or by direct arrangement with:

The College Entrance Examination Board
Eastern Office: Box 592, Princeton, New Jersey
Western Office: Box 1025, Berkeley, California 94701
The American College Testing Program
P. O. Box 168
Iowa City, Iowa

For admission to a *Degree Program*, preparatory study should total a minimum of sixteen entrance units, distributed as follows:

English (4 years' study)	4 units
Foreign Language	2
Higher Mathematics	1
Social Sciences	1
Laboratory Science	1
*Fixed Electives	4
Free Electives	3
	<hr/>
	16

*These four units must be earned in Language, Mathematics, Social Science, or Fine Arts.

For admission to the *Certificate Program*, the academic requirements are not specific; however, a high school education or its equivalent is recommended.

Specific Musical Requirements. (See Applied Music Courses, page 34).
Specific Requirements in Drama and Dance. (See pp. 40 and 43).

TRANSFER STUDENTS

Transfer students applying for advanced standing should include a transcript of work accomplished at their former school, together with its recent catalog. Transfer credit in Applied Music and Music Theory is determined by examination on entrance to the Conservatory. A minimum of 30 hours for the Bachelor's Degree, and 26 hours for the Master's, must be earned in residence.

SPECIAL STUDENTS

Private instruction is available for a limited number of Special Students who may wish to pursue such studies in one or more subjects during the day or early evening hours.

SUMMER INSTRUCTION

Credit may be earned on both the undergraduate and graduate levels in applied music, theory, composition, and music education during the Summer Session. Credit may also be earned on the undergraduate level in Dance and Drama courses. For details, write for Special Summer Bulletin.

TUITION POLICY

All tuition charges including room and board, if applicable, must be paid on or before the date of registration.

For students and parents desiring to pay education expenses in monthly installments a deferred payment program is available through EDUCATION FUNDS, Inc., a nation wide organization specializing in education financing. For detailed information concerning this deferred payment plan write to the Dean of the Conservatory.

MEDICAL INSURANCE

A medical insurance plan is provided through BLUE CROSS-BLUE SHIELD at a nominal annual fee. Students not covered by any other form of medical insurance are advised to enroll in this plan. Its benefits greatly assist in the event of serious illness or other emergency. A Blue Cross representative will be at the Conservatory on registration day to enroll interested applicants.

EXAMINATIONS

SEMESTER EXAMINATIONS. All students following the degree or certificate programs are required to take an examination in each of their courses at the end of each semester.

APPLIED MUSIC EXAMINATIONS. All students seeking credit in applied music must perform before a faculty jury at the end of each semester. Students with an unsatisfactory attendance record will not be admitted to this audition, and will be graded 'incomplete', or 'failure'. Attendance and satisfactory performance in Recital Class is required of all applied music majors and concentrates.

GRADING SYSTEM. A, excellent; B, good; C, fair; D, passing; E, failure; W, withdrew from course.

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

THE SEVCIK SCHOLARSHIP. A fund established for the aid of deserving violin students by the distinguished violin pedagogue, Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher.

BLANCHE B. PARKER FUND. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

ALUMNI ASSOCIATION SCHOLARSHIP. A special fund established by the Alumni Association to aid needy students.

BERTHA T. OTIS SCHOLARSHIP. The income from a fund established by the late Bertha T. Otis.

BOSTON CONSERVATORY OF MUSIC

FACULTY SCHOLARSHIPS. Scholarships sponsored by faculty members are available to students of composition, voice, organ, pianoforte, orchestral instruments, dance and drama.

CONSERVATORY SCHOLARSHIP FUND. A fund made possible by individual contributions and by proceeds from various benefit recitals and activities.

STUDENT GOVERNMENT SCHOLARSHIP. A fund established by the Student Government Organization of The Conservatory to aid deserving students.

AWARDS. The following medals are awarded annually to the two full-time students (15 or more hours) who have maintained the highest averages for the school-year: for highest honors, the ARTHUR B. WHITNEY MEDAL; for second highest honors, the ALUMNI ASSOCIATION MEDAL. To the student judged superior in character and leadership goes the KAPPA GAMMA PSI TROPHY.

PUBLIC PERFORMANCES

Throughout the academic year, the Conservatory maintains a full schedule of public recitals, concerts, and ensemble programs. In addition, the Drama and Dance Departments present a variety of major productions and workshop performances. Faculty and guest artists appear frequently throughout the year. Regular attendance at these concerts and participation by qualified students is considered a vital part of their education at the Conservatory.

LIBRARY

The Conservatory Library houses a select collection of books and references in Music, Drama, Dance and the Humanities, together with a representative collection of musical scores. The Recordings Section contains an extensive and growing selection of music in all media and forms, which may be heard on modern listening equipment. All full-time students of the Conservatory may obtain charging cards at the nearby Boston Public Library, home of one of the most comprehensive music sections in the world.

RESIDENCE

The Conservatory maintains women's residences near its classroom buildings, facing the beautiful Fenway. Each of these houses is supervised by its own director, and is notable for its home-like atmosphere and friendly co-operation. All women students not living at home are required to live in the dormitories, or at other residences approved by the school. Meals are taken in the Conservatory dining room where two meals are served daily and Sunday. *A la carte* lunches are available week days to resident students at nominal rates.

Room and board reservation should be made as soon as a student is notified of her eligibility for admission. This reservation is secured by an advance deposit of \$50, which is applicable to the student's account, and not refundable. In all cases, this reservation is held as binding for the school year, and may not be broken except for an emergency which, in the judgment of the Administration, necessitates a student's withdrawal from school.

Men students will be given assistance in locating suitable accommodations near the Conservatory.

BOSTON CONSERVATORY OF MUSIC

COURSES OF STUDY Leading to the Degree Bachelor of Music VOICE MAJOR

Semester hours			Semester hours		
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Voice	3	3	Voice	3	3
Piano	1	1	Piano	1	1
Theory & Solfège 1, 2 ..	1½	1½	Theory & Solfège 3, 4 ..	1½	1½
Harmony 1, 2	2	2	Harmony 3, 4	2	2
English 1, 2	3	3	Music History & Literature 1, 2	2	2
Italian 1, 2	3	3	Language (French or German)	3	3
Rhythmic Movement	½	½	English 3, 4 (Lit.)	3	3
Chorus & Vocal Ensemble	1	1	Chorus & Vocal Ensemble	1	1
	15	15		16½	16½
JUNIOR			SENIOR		
Voice	4	4	Voice	4	4
Oratorio 1, 2	1	1	Coaching & Diction	2	2
*†Opera Workshop	2	2	Opera Workshop 3, 4	2	2
Music History & Literature 3, 4	2	2	Vocal Literature 1, 2	1	1
Language (French or German)	3	3	Vocal Pedagogy 1, 2	1	1
Psychology 1, 2	3	3	Conducting 1, 2	1	1
Fine Arts 1, 2	1	1	Academic Elective	3	3
Chorus & Vocal Ensemble	1	1	Chorus & Vocal Ensemble	1	1
	17	17		15	15

*Freshmen and sophomores of exceptional ability may be admitted to this class by audition.

†Voice majors may elect Voice Therapy in lieu of Opera Workshop for an additional fee.

ORGAN MAJOR

Semester hours			Semester hours		
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Organ	4	4	Organ	4	4
Piano	1	1	Piano	1	1
Theory & Solfège 1, 2 ..	1½	1½	Voice Class	1	1
Harmony 1, 2	2	2	Theory & Solfège 3, 4 ..	1½	1½
English 1, 2	3	3	Harmony 3, 4	2	2
Hist. of Western Civ. 1, 2	3	3	Music Hist. & Literature 1, 2	2	2
Ensemble Organizations	1	1	English 3, 4 (Lit.)	3	3
	15½	15½	Ensemble Organizations	1	1
JUNIOR				15½	15½
Organ	5	5	SENIOR		
Conducting 1, 2	2	2	Organ	5	5
Counterpoint 1, 2	2	2	Church Music 1, 2	2	2
Form & Analysis 1, 2 ..	2	2	Conducting 3, 4	1	1
Music Hist. & Lit. 3, 4 ..	2	2	Counterpoint 3, 4	2	2
Elective (Academic)	3	3	Composition 1, 2	2	2
Fine Arts 1, 2	1	1	Elective (Academic)	3	3
Ensemble Organizations	1	1	Ensemble Organizations	1	1
	17	17		16	16

Nine

BOSTON CONSERVATORY OF MUSIC

PIANO MAJOR

Semester hours			Semester hours		
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Piano	5	5	Piano	5	5
Theory & Solfège 1, 2	1½	1½	Theory & Solfège 3, 4	1½	1½
Harmony 1, 2	2	2	Harmony 3, 4	2	2
English 1, 2	3	3	Counterpoint 1, 2	2	2
Hist. of Western			Music Hist. & Lit. 1, 2	2	2
Civ. 1, 2	3	3	English 3, 4 (Lit.)	3	3
Chorus, Ensemble	1	1	Chorus, Ensemble	1	1
	15½	15½		16½	16½
JUNIOR			SENIOR		
Piano	5	5	Piano	5	5
Ensemble 1, 2 (Piano)	1	1	Ensemble 3, 4	1	1
Counterpoint 3, 4	2	2	Piano Literature 1, 2	1	1
Form & Analysis 1, 2	2	2	Piano Pedagogy 1, 2	1	1
Music Hist. & Lit. 3, 4	2	2	Composition 1, 2	2	2
Psychology 1, 2	3	3	Instrumentation 1, 2	1	1
Fine Arts 1, 2	1	1	Conducting 1, 2	1	1
Chorus, Accompanying	1	1	Elective (Academic)	3	3
	17	17	Chorus, Accompanying	1	1
				16	16

*VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, HARP,
WOODWIND, BRASS, OR PERCUSSION MAJOR

Semester hours			Semester hours		
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Major Instrument	3	3	Major Instrument	3	3
Piano	1	1	Piano	1	1
Ensemble (String			Ensemble (String		
or Wind)	1	1	or Wind)	1	1
Theory & Solfège 1, 2	1½	1½	Theory & Solfège 3, 4	1½	1½
Harmony 1, 2	2	2	Harmony 3, 4	2	2
English 1, 2	3	3	Counterpoint 1, 2	2	2
Hist. of Western			Music Hist. & Lit. 1, 2	2	2
Civ. 1, 2	3	3	English 3, 4 (Lit.)	3	3
Orchestra and/or Band	1	1	Orchestra and/or Band	1	1
	15½	15½		16½	16½
JUNIOR			SENIOR		
Major Instrument	5	5	Major Instrument	5	5
Ensemble (String			Ensemble (String		
or Wind)	1	1	or Wind)	1	1
Counterpoint 3, 4	2	2	Pedagogy	1	1
Form & Analysis	2	2	Composition 1, 2	2	2
Music Hist. & Lit. 3, 4	2	2	Instrumentation 1, 2	1	1
Psychology 1, 2	3	3	Conducting 1, 2	1	1
Fine Arts	1	1	Elective (Academic)	3	3
Orchestra and/or Band	1	1	Orchestra and/or Band	1	1
	17	17		15	15

**It is recommended that violin majors take supplementary viola for one or more years; preferably in the sophomore and/or the junior years.*

BOSTON CONSERVATORY OF MUSIC

COMPOSITION MAJOR

	Semester hours			Semester hours	
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Applied (Concentrate) ..	2	2	Applied (Concentrate) ..	2	2
Applied (Secondary)	1	1	Applied (Secondary)	1	1
Composition 1, 2	2	2	Composition 3, 4	2	2
Theory & Solfège 1, 2	1½	1½	Theory & Solfège 3, 4	1½	1½
Harmony 1, 2	2	2	Harmony 3, 4	2	2
English 1, 2	3	3	Counterpoint 1, 2	2	2
Hist. of West. Civ. 1, 2 ..	3	3	Conducting 1, 2	1	1
Ensembles	1	1	Music Hist. & Lit. 1, 2 ..	2	2
	15½	15½	English 3, 4 (Lit.)	3	3
			Ensembles	1	1
JUNIOR				17½	17½
Applied (Concentrate) ..	2	2			
Composition 5, 6	2	2	SENIOR		
Counterpoint 3, 4	2	2	Applied (Concentrate) ..	2	2
Instrumentation 1, 2	1	1	Composition 7, 8	2	2
Arranging 1, 2	2	2	Harmony 5, 6	1	1
Form & Analysis 1, 2	2	2	Counterpoint 5, 6	2	2
Hist. of Music & Literature 3, 4	2	2	Instrumentation 3, 4	2	2
Fine Arts 1, 2	1	1	Arranging 3, 4	2	2
Academic Elective	3	3	Academic Elective	3	3
Ensembles	1	1	Ensembles	1	1
	18	18		15	15

MUSIC EDUCATION MAJOR

	Semester hours			Semester hours	
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Applied (Concentrate) ..	2	2	Applied (Concentrate) ..	2	2
Piano 1, 2	1	1	Piano 3, 4	1	1
Voice Class 1, 2	1	1	Mus. Ed. 5, 6 (Woodwind Class)	1	1
Mus. Ed. 3, 4 (String Class)	1	1	Theory & Solfège 3, 4	1½	1½
Theory & Solfège 1, 2	1½	1½	Harmony 3, 4	2	2
Harmony 1, 2	2	2	Mus. Hist. & Lit. 1, 2 ..	2	2
English 1, 2	3	3	English 3, 4	3	3
Hist. of Western Civ. 1, 2	3	3	Psychology 1 (General) ..	3	—
Ensembles	1	1	Psychology 2 (Educational)	—	3
	15½	15½	Ensembles	1	1
				16½	16½
JUNIOR			SENIOR		
Applied (Concentrate) ..	2	2	Applied (Concentrate) ..	2	2
Mus. Ed. 1 (Elementary Methods)	3	—	Mus. Ed. 7 (Brass Class)	1	—
Mus. Ed. 2 (Secondary Methods)	—	3	Mus. Ed. 8 (Percussion Class)	—	1
Mus. Ed. 11, 12 (Obs. Practice Teaching) ..	1	1	Mus. Ed. 13, 14 (Practice Teaching) ..	3	3
Mus. Ed. 15, 16 (Arranging)	2	2	Mus. Ed. 17, 18 (Instrumental Meth.) ..	1	1
Conducting 1, 2	1	1	Mus. Ed. 19, 20 (Cond. Workshop)	2	2
Form & Analysis 1, 2	2	2	Counterpoint 1, 2	2	2
Mus. Hist. & Lit. 3, 4	2	2	Instrumentation 1, 2	1	1
Philosophy of Ed. 1, 2 ..	3	3	Academic Elective	3	3
Fine Arts 1, 2	1	1	Ensembles	1	1
Ensembles	1	1			
	18	18		16	16

BOSTON CONSERVATORY OF MUSIC

DIPLOMA COURSES

The Diploma Course is designed for the student whose talent and interest may warrant intensive training in his major field and basic related subjects. The program parallels the degree curriculum, minus certain academics, and is intended to prepare the student as a performer and for private teaching. Graduation from high school, or equivalent, is required for admission. Applied music majors are required to give a recital in the senior year. A minimum of 24 credit hours must be earned in resident study.

VOICE MAJOR

	Semester hours			Semester hours	
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Voice	3	3	Voice	3	3
Piano	1	1	Piano	1	1
Theory & Solfège 3, 4....	1½	1½	Theory & Solfège 3, 4....	1½	1½
Harmony 1, 2	2	2	Harmony 3, 4	2	2
Italian 1, 2	3	3	Music Hist. & Lit. 1, 2 ..	2	2
Rhythmic Movement	½	½	French or German 1, 2....	3	3
Chorus, Ensembles	1	1	Chorus, Ensembles	1	1
	12	12		13½	13½
JUNIOR			SENIOR		
Voice	4	4	Voice	4	4
Opera Workshop	2	2	Coaching & Diction	2	2
Conducting 1, 2	1	1	Opera Workshop	2	2
Music Hist. & Lit. 3, 4 ..	2	2	Voice Literature 1, 2....	1	1
French or German	3	3	Voice Pedagogy 1, 2	1	1
Chorus, Ensembles	1	1	Oratorio 1, 2	1	1
	13	13	Chorus, Ensembles	1	1

PIANO, ORGAN, STRING, WOODWIND, BRASS OR PERCUSSION MAJOR

	Semester hours			Semester hours	
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
*Major Instrument	3	3	*Major Instrument	3	3
Piano (if not the major)	1	1	Piano (if not the major)	1	1
Theory & Solfege 1, 2....	1½	1½	Theory & Solfege 3, 4....	1½	1½
Harmony 1, 2	2	2	Harmony 3, 4	2	2
English 1, 2	3	3	Counterpoint 1, 2	2	2
Chamber Ensembles	1	1	Music Hist. & Lit. 1, 2 ..	2	2
Orchestra, Band or Chorus	1	1	Chamber Ensembles	1	1
	12½	12½	Orchestra, Band or Chorus	1	1
	13	13		13½	13½
JUNIOR			SENIOR		
Major Instrument	5	5	Major Instrument	6	6
Counterpoint 3, 4	2	2	Pedagogy 1, 2	1	1
Form & Analysis 1, 2....	2	2	Compositon 1, 2	2	2
Music Hist. & Lit. 3, 4 ..	2	2	Instrumentation 1, 2	1	1
Chamber Ensembles	1	1	Conducting 1, 2	1	1
Orchestra, Band or Chorus	1	1	Chamber Ensembles.....	1	1
	13	13	Orchestra, Band or Chorus	1	1
	13	13		13	13

*When Piano is the major instrument 4 credit hours per semester will be granted during the Freshman and Sophomore years.

Twelve

BOSTON CONSERVATORY OF MUSIC

DRAMA MAJOR — MUSICAL THEATRE MINOR

			Semester hours					Semester hours	
FRESHMAN			1st	2nd	SOPHOMORE			1st	2nd
Introduction to Theatre			0	—	Speech 3, 4			2	2
Theatre Practice			0	0	Theatre Practice			1	1
Theory and Solfege.....			1½	1½	Acting Technic 3, 4			2	2
Acting Technic 1, 2			2	2	Rehearsal &				
Speech 1, 2			2	2	Performance 1, 2.....			1	1
Make-up			1	1	Musical Theatre 3, 4.....			2	2
Musical Theatre 1, 2....			1	1	Voice (Private)			1	1
Voice (Private)			1	1	Movement for Actors....			3	3
Movement for Actors....			3	3					
			<hr/>	<hr/>				<hr/>	<hr/>
			11½	11½				12	12
					SENIOR				
JUNIOR									
Theatre Practice			1	1	Theatre Practice			1	1
Rehearsal &					Rehearsal & Perf.			1	1
Performance 3, 4			1	1	Directing 1, 2			1	1
Musical Theatre 5, 6....			2	2	Music Theatre 7, 8			2	2
Voice (Private)			1	1	Movement for Actors ..			3	3
Movement for Actors....			3	3	Speech & Drama				
Kinesiology 1, 2			2	2	Meth. 1, 2			2	2
History of the					Voice (private)			1	1
Theatre 1, 2			2	2	Fine Arts 1, 2			1	1
			<hr/>	<hr/>				<hr/>	<hr/>
			12	12				12	12

DANCE MAJOR

Semester hours			Semester hours		
FRESHMAN	1st	2nd	SOPHOMORE	1st	2nd
Dance Technic 1, 2.....	3	3	Dance Technic 3, 4.....	3	3
Form & Style 1, 2	½	½	Form & Style 3, 4	1	1
Composition 1, 2	1	1	Composition 3, 4	1	1
Rehearsal & Performance	1	1	Rehearsal & Performance	1	1
Labanotation 1, 2	1	1	Percussion 1, 2	1	1
Theory & Solfege 1, 2.....	1½	1½	Dance Pedagogy 1, 2.....	1	1
Voice Class	1	1	Score Analysis 1, 2	1	1
Speech 1, 2	2	2	History of Dance 1, 2.....	2	2
Kinesiology 1, 2	2	2	Voice Class	1	1
	<hr/> 13	<hr/> 13		<hr/> 12	<hr/> 12
JUNIOR			SENIOR		
Dance Technic 5, 6.....	3	3	Dance Technic 7, 8.....	4	4
Form & Style 5, 6	2	2	Form & Style 7, 8.....	2	2
Composition 5, 6	2	2	Composition 7, 8	2	2
Rehearsal & Performance	1	1	Rehearsal & Performance	1	1
Dance Pedagogy 3, 4	1	1	Dance Pedagogy 5, 6.....	2	2
Fine Arts 1, 2.....	1	1	Dance Repertory.....	1	1
Voice Class	1	1	Senior Project.....	-	1
Dance Elective	1	1			
	<hr/> 12	<hr/> 12		<hr/> 12	<hr/> 13

BOSTON CONSERVATORY OF MUSIC

COURSES LEADING TO THE BACHELOR
OF FINE ARTS DEGREE
DRAMA MAJOR

	Semester hours			Semester hours	
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Introduction to the Theatre	0	—	Acting Technic 3, 4	2	2
Acting Technic 1, 2	2	2	Speech 3, 4	2	2
Speech 1, 2	2	2	Theatre Practice	1	1
Theatre Practice	1	1	Rehearsal & Perf. 1, 2	1	1
Make-up 1, 2	1	1	Hist. of the Theatre 1, 2	2	2
Rhythmic Movement	½	½	English 3, 4	3	3
English 1, 2	3	3	Psychology 1, 2	3	3
Hist. of West. Civ. 1, 2	3	3	Modern Language	3	3
Modern Language	3	3		17	17
	15½	15½			
JUNIOR			SENIOR		
Acting Technic 5, 6	2	2	Directing & Practice		
Directing 1, 2	2	2	Teaching 3, 4	3	3
Rehearsal & Perf. 3, 4	2	2	Speech & Drama		
Theatre Practice	1	1	Methods 1, 2	2	2
Costuming for Stage	1	1	Rehearsal & Perf. 5, 6	3	3
Stage Design	2	2	Hist. of the Theatre 3, 4	3	3
English 5, 6	3	3	English 7, 8	3	3
Philosophy of Ed. 1, 2	3	3	Academic Elective	3	3
Fine Arts 1, 2	1	1		17	17
	17	17			

*DRAMA MAJOR — MUSICAL THEATRE MINOR

	Semester hours			Semester hours	
	1st	2nd		1st	2nd
FRESHMAN			SOPHOMORE		
Introduction to the Theatre	0	—	Speech 3, 4	2	2
Theatre Practice	0	0	Theatre Practice	1	1
Acting Technic 1, 2	2	2	Acting Technic 3, 4	2	2
Speech 1, 2	2	2	Rehearsal & Perf. 1, 2	1	1
Musical Theatre 1, 2	1	1	Musical Theatre 3, 4	2	2
Voice (Private)	1	1	Voice (Private)	1	1
Theory & Solfège 1, 2	1½	1½	Mvt. for Actors 3, 4	3	3
Make-up	1	1	English 3, 4	3	3
Mvt. for Actors 1, 2	3	3	Modern Language	3	3
English 1, 2	3	3		18	18
Modern Language	3	3			
	17½	17½			
JUNIOR			SENIOR		
Theatre Practice	1	1	Rehearsal & Perf. 5, 6	1	1
Rehearsal & Perf. 3, 4	1	1	Directing 1, 2	2	2
Musical Theatre 5, 6	2	2	Mus. Theatre		
Voice (Private)	1	1	Production 7, 8	2	2
Mvt. for Actors 5, 6	3	3	Voice (Private)	1	1
Kinesiology 1, 2	2	2	Mvt. for Actors 7, 8	3	3
Hist. of the Theatre 1, 2	2	2	English 5, 6		
Psychology 1, 2	3	3	(Drama Lit.)	3	3
Fine Arts 1, 2	1	1	Academic Elective	3	3
	16	16		15	15

*It is recommended that students without instrumental background elect a minimum of one year piano.

Fourteen

BOSTON CONSERVATORY OF MUSIC

DANCE MAJOR

		Semester hours				Semester hours	
		1st	2nd			1st	2nd
FRESHMAN				SOPHOMORE			
Dance Technic 1, 2	3		3	Dance Technic 3, 4	3		3
Form & Style 1, 2	½		½	Form & Style 3, 4	1		1
Composition 1, 2	1		1	Composition 3, 4	1		1
Rehearsal & Perf.	1		1	Rehearsal & Perf.	1		1
Labanotation 1, 2	1		1	Percussion 1, 2	1		1
Theory & Solfège 1, 2 ..	1½		1½	Dance Pedagogy 1, 2 ...	1		1
Voice Class	1		1	Score Analysis 1, 2	1		1
Speech 1, 2	2		2	History of Dance 1, 2 ...	2		2
English 1, 2	3		3	English 3, 4	3		3
Kinesiology 1, 2	2		2	Modern Language	3		3
	16		16		17		17
JUNIOR				SENIOR			
Dance Technic 5, 6	3		3	Dance Technic 7, 8	4		4
Form & Style 5, 6	2		2	Form & Style 7, 8	2		2
Composition 5, 6	2		2	Composition 7, 8	2		2
Rehearsal & Perf.	1		1	Rehearsal & Perf.	1		1
Dance Pedagogy 3, 4	1		1	Dance Pedagogy 5, 6 ...	2		2
Psychology 1, 2	3		3	Dance Repertory	1		1
Fine Arts 1, 2	1		1	Academic Elective	3		3
Hist. of West. Civ. 1, 2	3		3	Senior Dance Project....	0		1
	16		16		15		16

*DANCE MAJOR—DRAMA MINOR

		Semester hours				Semester hours	
		1st	2nd			1st	2nd
FRESHMAN				SOPHOMORE			
Introduction to Theatre	0		—	Dance Technic 3, 4	2		2
Dance Technic 1, 2	2		2	Form & Style 3, 4	1		1
Form & Style 1, 2	½		½	Composition 3, 4	1		1
Composition 1, 2	1		1	Rehearsal & Perf.	1		1
Rehearsal & Perf.	1		1	Percussion 1, 2	1		1
Labanotation 1, 2	1		1	Dance Pedagogy 1, 2 ...	1		1
Speech 1, 2	2		2	Score Analysis 1, 2	1		1
Acting Technic 1, 2	2		2	Speech 3	2		—
Theory & Solfège 1, 2 ..	1½		1½	Acting Technic 3, 4	2		2
Voice Class	1		1	Rehearsal & Perf. (Drama)	1		1
English 1, 2	3		3	English 3, 4	3		3
Kinesiology 1, 2	2		2	Hist. of Dance 1, 2	2		2
	17		17		18		16
JUNIOR				SENIOR			
Dance Technic 5, 6	2		2	Dance Technic 7, 8	2		2
Form & Style 5, 6	2		2	Form & Style 7, 8	2		2
Composition 5, 6	2		2	Composition 7, 8	2		2
Rehearsal & Perf.	1		1	Rehearsal & Perf.	1		1
Dance Pedagogy 3, 4	1		1	Dance Pedagogy 5, 6 ...	2		2
Rehearsal & Perf. (Drama)	2		2	Rehearsal & Perf. 5, 6 (Drama)	2		2
Hist. of West. Civ. 1, 2..	3		3	Psychology 1, 2	3		3
Fine Arts 1, 2	1		1	Academic Elective	3		3
English 5, 6	3		3		17		17
	17		17		17		17

**This program parallels the Dance Major program with the exception that there are fewer technic classes weekly. Students desiring to elect these additional classes, may do so on a non-credit basis at a nominal surcharge.*

THE GRADUATE SCHOOL

GRADUATE COMMITTEE

FRANCIS FINDLAY, Chairman

JAMES F. STUART

ROBERT W. DUMM

ROUBEN GREGORIAN

THE DEAN, Ex officio

THE BOSTON CONSERVATORY OF MUSIC offers courses leading to the Master of Music degree in the fields of Applied Music (instrumental and vocal), Composition and Music Education. The Graduate School Program is open to those who hold the Bachelor of Music degree or other equivalent baccalaureate degree with a major in music from a school of recognized standing. Records of undergraduate studies presented for entrance must represent work equivalent in quality and content to that prescribed for similar degrees at the Boston Conservatory.

REQUIREMENTS: The minimum requirement for the master's degree is the completion of thirty-two semester hours of a prescribed course, twenty-six hours of which must be earned in residence. A grade of B or better must be obtained in the major field and an average of B in the remaining subjects of the course. No applicant can be assured that he may fulfill the requirements in one academic year, as much depends upon the undergraduate preparation, deficiencies (if any) to be removed and the ability of the individual student. In most instances it takes a student two academic years to complete the work. All undergraduate prerequisite requirements in the major field must be made up without credit. A change of major will usually involve the makeup of prerequisites. All graduate programs, including elective subjects and changes of program, must be approved by the Graduate Committee.

Each candidate for the degree with a major in applied music will be required to give a full length public recital. The program for this recital must be performed before a faculty Jury for approval before the date of the public performance will be announced.

A candidate for the degree with a major in Composition or Music Education is required to prepare a thesis. The thesis for a composition major will be one of the following:

- (a) An original composition scored for full orchestra and requiring not less than fifteen minutes in performance (this composition may be for chorus, solo voice or an instrument with orchestral accompaniment.)
- (b) An original composition for chamber orchestra requiring not less than fifteen minutes in performance.
- (c) An original orchestral composition scored for full orchestra requiring not less than ten minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than five minutes in performance.

A bound score and complete set of parts of the composition(s) must be presented to the Conservatory Library at least two weeks before the date of graduation.

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The Music Education major must have the subject of his thesis approved by the Graduate Committee before the completion of ten semester hours of graduate study. Preparation of the thesis will be under the guidance of a faculty advisor. A complete typewritten copy of the thesis must be submitted for correction and approval at least six weeks prior to the date of intended graduation. After approval, two copies must be typed, bound and presented to the Conservatory Library.

Admission: An applicant to the Graduate School must comply with the following:

- (a) File an application, on a form provided by the Conservatory, with the Chairman of the Graduate Committee at least two months prior to the time of intended matriculation. The application must be accompanied by a fee of \$20.00.
- (b) Submit transcript(s) of all work completed for the undergraduate degree.

All applicants will be interviewed and given auditions by members of the Graduate Committee and may be required to take written examinations in certain subjects. Following the auditions and examinations, the applicant will be advised as to the evaluation of his undergraduate credits. Students who have deficiencies for admission will be given provisional graduate standing until such time as the undergraduate deficiencies have been removed. Such deficiencies must be removed at least one semester before completion of the graduate degree program.

Full time graduate students will be required to participate in either the chorus or orchestra rehearsals and performances.

MASTER OF MUSIC DEGREE WITH MAJOR IN APPLIED MUSIC WITH MAJOR IN COMPOSITION

	Semester hours		Semester hours
Voice or Instrument.....	12	Composition 107, 108.....	10
History of Music & Literature	9	Instrumentation 105, 106..	4
Conducting	4	History of Music & Literature	9
*Approved Electives	7	Applied Music	4
	<hr/> 32	Approved Electives	5
			<hr/> 32

WITH MAJOR IN MUSIC EDUCATION

	Semester hours
Music Education 121, 122	6
Music Education 129, 130	6
History of Music & Literature	9
Applied Music	4
Approved Electives	7
	<hr/> 32

**ELECTIVES must be chosen in accordance with the needs of the individual student in his field of specialization and with the advice and consent of the Graduate Committee.*

DESCRIPTION OF STUDIES

THEORY AND SOLFEGE

THEORY AND SOLFEGE 1-2. Review of the basic fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmical articulation and sight singing in the G, F, and C (alto and tenor) clefs. Rhythmic and melodic dictation.

Three hours weekly; credit, one and one-half hours each semester.

THEORY AND SOLFEGE 3-4. Advanced studies in rhythmical reading and sight singing with the seven clef positions; transposition; dictation in extended melodic line and in two, three, and four parts.

Three hours weekly; credit, one and one-half hours each semester.

THEORY AND SOLFEGE 105-106. An advanced course primarily for instrumental and composition majors. Sight singing in all clefs; transposition; harmonic dictation; practice in piano reduction of orchestral scores. Prerequisite: Theory and Solfege 3-4 or equivalent.

Private instruction; credit, two hours each semester.

HARMONY

HARMONY 1-2. Preliminary definitions; triads of the major and minor diatonic scales and their inversions; principles of chord progression; seventh and ninth chords and their inversions; harmonization of given basses and melodies; modulation to related keys; keyboard harmony includes cadence formulas in all keys.

Two hours weekly; credit, two hours each semester.

HARMONY 3-4. Chromatically altered chords; suspension and other non-harmonic tones; modulation to remote keys; exercises in vocal and instrumental styles; the writing of accompaniments in free style; analysis of Bach chorales and other literature; keyboard harmonization of basses and melodies.

Two hours weekly; credit, two hours each semester.

HARMONY 5-6. An advanced course primarily for composition majors. Special study of the application of modern harmonic technique. Polytonality, atonality, pandiatonicism, and other devices pertinent to the contemporary idiom.

Credit, one hour each semester.

COUNTERPOINT

COUNTERPOINT 1-2. Species counterpoint in two parts; canon, double counterpoint; inventions in two parts.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT 3-4. Free counterpoint in three and four parts; canon and fugue.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT 5-6. Advanced study in fugue, canon, Passacaglia; application of contrapuntal forms to contemporary music.

Private instruction; credit, two hours each semester.

COUNTERPOINT 107-108. Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.

Private instruction; credit, two hours each semester.

FORM AND ANALYSIS

FORM AND ANALYSIS 1-2. Underlying principles of chord structure and harmonic rhythm as they affect form and content; non-harmonic and contrapuntal devices. In the first semester, quartets and piano literature will be stressed, and in the second semester, representative scores are studied to illustrate various approaches to form, texture, and instrumentation, and their bearing on performance.

Two hours weekly; credit, two hours each semester.

FORM AND ANALYSIS 105-106. An advanced course for graduate students, comprising a detailed examination of scores in several media, for better understanding of individual composers' styles, and the main direction of musical development. The first semester comprises the later evolution of chromatic harmony to early Schoenberg, and the second explores other 20th century technics of tonal organization.

Two hours weekly; credit, two hours each semester.

ARRANGING

ARRANGING 1-2 (*Music Education 15-16*). Contemporary techniques in professional arranging: melodic analysis, harmonization of melody, close and open voicing, instrumentation, idiomatic harmonic progressions, characteristics of sectional versus ensemble arranging.

Credit, two hours each semester.

ARRANGING 3-4. Application of fundamentals to varied instrumental combinations, from four piece to fifteen piece ensembles.

Credit, two hours each semester.

ARRANGING 105-106. (Pre-requisite: Arranging or Instrumentation 1, 2).

Advanced arranging techniques.

Credit, two hours each semester.

INSTRUMENTATION

INSTRUMENTATION 1-2. A study of the nature of the various orchestral instruments. Scoring for vocal ensembles, band and orchestral combinations.

One hour weekly; credit, one hour each semester.

INSTRUMENTATION 3-4. Scoring for full orchestra and/or band, and for various instrumental combinations.

Two hours weekly; credit, two hours each semester.

INSTRUMENTATION 105-106. A continuation of Instrumentation 3-4, with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by composers of the 18th, 19th and 20th centuries.

Private instruction; credit, two hours each semester.

COMPOSITION

COMPOSITION 1-2. Basic principles of composition. Practical writing in the smaller forms for piano and selected instrumental combinations.

Two hours weekly; credit, two hours each semester.

COMPOSITION 3-4. Expansion of instrumental technics. Composition for voice and chorus with particular attention to the setting of texts and idiomantic vocal and choral practices.

Two hours weekly; credit, two hours each semester.

COMPOSITION 5, 6. Primarily instrumental. Sonatas for solo instrument and piano or chamber combinations. Special attention is given to the mastery of technique.

One hour private lesson weekly; credit, two hours each semester.

COMPOSITION 7, 8. Intensive study in the larger forms: Concerto, sonata, symphony, and string quartet. Analysis of representative works in these forms.

One hour private lesson weekly; credit, two hours each semester.

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COMPOSITION 107-108. Emphasis on New Music. Pointillistic textures, fragmented melodic textures, complexes, construction and use of harmonic aggregates. Ways of achieving form and structure arithmetically. Texture-types and their inter-relationships. New rhythmic technique. Guided experimental composition.

Private, one hour weekly; credit, five hours each semester.

COMPOSITION 109. Seminar in Exploratory Composition. Creative projects utilizing new notational and performance techniques. Aleatoric and mechanistic principles applied to structure and form. Related score analysis. (Open to composition majors and other graduate students by consent of the instructor).

Three hours weekly; credit, three hours one semester.

MUSIC HISTORY AND LITERATURE

MUSIC HISTORY AND LITERATURE 1-2. A survey course, designed to give the student a background in musical style from primitive to modern times. Weekly listening sessions supplement the class work.

Two hours weekly; credit, two hours each semester.

MUSIC HISTORY AND LITERATURE 3-4. An examination of representative compositions from the Middle Ages to the present, emphasizing technical details of individual styles and their relationship to the epoch in which they occur.

Two hours weekly; credit, two hours each semester.

MUSIC HISTORY AND LITERATURE 105. A detailed examination of music of the Baroque period, consisting of an account of the emergence of forms and styles, instrumentation, performance practice, and changes in the theoretical basis of composition.

Three hours weekly; credit, three hours one semester.

MUSIC HISTORY AND LITERATURE 106. An examination of the Classic and Romantic eras, stressing the emergence of the symphony and sonata, changes in harmony, forms and orchestration. Particular attention will be given to the music of Beethoven, Wagner, and Brahms.

Three hours weekly; credit, three hours one semester.

MUSIC HISTORY AND LITERATURE 107. History of 20th century music with emphasis on the path leading from early atonality to the New Music of today. Recent electronic, instrumental music and theoretical writings by Stockhausen, Boulez, Berio and others. Guided score analysis. Consideration of related sociological, philosophic and aesthetic questions. Comparison of various schools of thought.

Three hours weekly; credit, three hours one semester.

PIANO LITERATURE 1-2. A survey of masterworks for the piano through live and recorded performances, stressing editions, composers' intentions, and interpretation. May be re-elected for credit.

One hour weekly; credit, one hour each semester.

VOCAL LITERATURE 1-2. Reading and study of representative literature of the English, Italian, French and German masters of all periods.

One hour weekly; credit, one hour each semester.

CHURCH MUSIC

CHURCH MUSIC 1-2. *Choir Training*: Methods of organization; rehearsal techniques; choral repertory; program building; various rituals, chant; pronunciation of church Latin.

Credit, two hours each semester.

CHURCH MUSIC 103-104. A study of the history of sacred music; Gregorian chant; Anglican chant; notation.

Credit, two hours each semester.

ORATORIO

ORATORIO 1-2. A study of the standard oratorios, cantatas and masses with emphasis on reading, analysis and interpretation.

One hour weekly; credit, one hour each semester.

ORATORIO 103-104. A comprehensive study of the more significant oratorios and related choral works from the 16th century to the present.

Two hours weekly; credit, two hours each semester.

COACHING and DICTION

A course for voice students devoted to the preparation of representative art song literature and/or operatic roles for public performance. Special emphasis is given to musical interpretation and diction in the respective languages.

Private instruction; credit two hours each semester.

OPERA WORKSHOP

OPERA WORKSHOP 1-2. Coordination of action with music; application of acting technique to arias and ensembles; fundamentals of gesture and movement and character analysis of roles. Frequent public presentations.

Two hours weekly; credit, two hours each semester.

OPERA WORKSHOP 3-4. Thorough study of separate scenes and complete acts from both classical and modern operas. Qualified students may participate in the Conservatory's annual opera productions.

Two hours weekly; credit, two hours each semester.

VOICE THERAPY

VOICE THERAPY 1, 2. A thorough study of the anatomy and physiology of the larynx and respiratory organs and musculature by means of lectures, slides and motion pictures; a study of the various pathologies involved in the throat problems curable or aided by voice-therapy. Exercises, general and specific, for handling these problems. In some cases actual patients may be brought in for purposes of demonstration before the class.

Two hours weekly; credit, two hours each semester.

VOICE THERAPY 3, 4. (Pre-requisite 1, 2) The second year is devoted to clinical internship in connection with local medical institutions where students work with patients and become acquainted with all the problems, physical and psychological, encountered by the voice-therapist. This clinical experience consists of one session per week of two hours' duration, plus a symposium. All progress is noted by periodic tape-recordings of the patients' voices.

Credit, two hours each semester.

RHYTHMIC MOVEMENT

RHYTHMIC MOVEMENT 1-2. The student learns to coordinate muscular activities with rhythm, dynamics and space. This training forms a valuable basis to the security of the instrumentalist, singer, and actor by preparing them for clearer and more sensitive approach to their instruments and voice.

Two hours weekly; credit, one-half hour each semester.

PEDAGOGY

This work gives the advancing student a grounding in the principles and practice of successful music teaching. Discussion of Methods and Materials is followed by guided laboratory work with both class and private students.

One hour weekly; credit, one hour each semester.

PIANO PEDAGOGY 1-2.

VOICE PEDAGOGY 1-2.

STRING PEDAGOGY 1-2.

WIND PEDAGOGY 1-2.

CONDUCTING

CONDUCTING 1-2. The elementary technique of conducting applied to both choral and orchestral music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.

One hour weekly; credit, one hour each semester.

CONDUCTING 3-4. Reading and analysis of more complex scores and more advanced baton technique. Practical experience with Conservatory ensembles.

One hour weekly; credit, one hour each semester.

CONDUCTING 105-106. An advanced course which acquaints the student with the more difficult problems confronting the conductor. Emphasis is given to orchestral and choral procedures, performance practice, development of the orchestra, and the instrumental requirements of major composers.

One private lesson weekly; credit, two hours each semester.

MUSICAL ORGANIZATIONS

All music majors except majors in Composition are required to take part in two or more musical organizations in order to earn the credit stipulated in their curriculum.

ORCHESTRA. The study and performance of major orchestral and choral compositions, as well as the accompaniment of concerti, opera, and concert arias. Advanced students may apply for audition as soloists for concerti, or concert arias and pieces. Both rehearsals and performances are required of all Conservatory students who qualify.

Three hours weekly.

CHORUS. The study of sacred and secular scores and a *capella* literature leading to concert performance. Required of all voice majors and Voice concentrates in Music Education, together with all students not assigned to other ensembles.

Three hours weekly.

CONCERT BAND. Study and performance of the best literature for band from both the traditional and modern repertory.

Two hours weekly.

PIANO ENSEMBLE 1-2. The study and performance of original literature for piano duet and two pianos. Outside preparation required.

One hour weekly; credit, one hour each semester.

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PIANO ENSEMBLE 3-4. Assigned vocal and instrumental accompaniment, and chamber music for piano with strings or other instruments under the guidance of faculty members.

Two hours weekly; credit, one hour each semester.

VOCAL ENSEMBLE. The study and performance of vocal chamber music, polyphonic chanson, English and Italian madrigals, small cantatas drawn from the Mediaeval, Renaissance, and Baroque periods. Required of Voice majors and Voice concentrates in Music Education. Others may be admitted on the advice of the Dean.

One hour weekly.

STRING ENSEMBLE. Coaching and performance of the masterworks of chamber literature; trios, quartets, quintets, and combinations of strings with other instruments.

Two hours weekly.

WIND ENSEMBLE. The study and performance of chamber literature for woodwinds and brass in combination with other instruments.

Two hours weekly.

RECITAL CLASS. Weekly classes which give the student an opportunity to perform before the faculty and fellow students. Individual critiques guide the student in developing professional confidence. A designated number of performances is required each semester of all students earning credit in their applied music major or concentrate.

MUSIC EDUCATION DEPARTMENT

FRANCIS FINDLAY, *Chairman*

MUSIC EDUCATION 1. *Music in the Elementary School:* The modern curriculum of experiencing music through rhythmic movement, singing in unison and in parts, playing simple instruments, guided listening, simple creative activities and the study of musical notation. Principles, methods and materials involved in the process of developing musical sensitivity, skill and understanding. The child voice in song, its care and proper development. Problems of the uncertain singer. Problems of part singing and the assignment of parts. Scope and sequence of music in elementary education.

Three hours weekly, first semester; credit three hours.

MUSIC EDUCATION 2. *Music in the Secondary School:* Music in the general education of the adolescent. Planning course offering for Junior and Senior high schools to meet the needs of youth widely differing in individual interests and abilities. Organizing and conducting vocal and instrumental activities so as to realize their values to the individual, the group, the school, the community. The adolescent voice, its conservation, care and culture. Problems in the guidance of musical youth and developing a social climate in which talent may rise to its proper level. Music study for the academically able and for the potential musician. Scope and sequence of music in secondary education. Problems of articulation with elementary and higher education.

Three hours weekly, second semester; credit three hours.

MUSIC EDUCATION 3-4. *String Class:* Elementary instruction in violin, viola, violoncello and contrabass. The organization of string classes in the school and methods of class teaching are discussed.

One hour weekly; credit, one hour each semester.

BOSTON CONSERVATORY OF MUSIC

MUSIC EDUCATION 5-6. *Woodwind Class*: (flute, single and double reed instruments): Correct posture and holding of instrument; breathing; articulation; tone production; fingering. Elementary studies adaptable to each instrument. Methods and materials for woodwind classes are considered.

One hour weekly; credit, one hour each semester.

MUSIC EDUCATION 7. *Brass Class*: (trumpet, french horn, trombone): Fundamentals of tone production, embouchure, breath support, tonguing, etc. Elementary studies adaptable to each instrument. Methods for classroom use are introduced.

One hour weekly; credit, one hour.

MUSIC EDUCATION 8. *Percussion Class*: A class devoted to the fundamentals of playing the snare drum. Ability to play at least the first thirteen rudiments including the flam tap, flam accents, paradiddles, single drag, etc. is required.

One hour weekly; credit, one hour.

MUSIC EDUCATION 11-12. *Observation and Practice Teaching*: Directed observation of professional teachers at work in the schools of Greater Boston will be arranged. A written report of each assigned unit of observation is required of each student. In weekly discussion period, special features of the work observed are analyzed and evaluated in the light of principles involved. Demonstration teaching of selected problems at various levels.

*One Class meeting weekly plus field work;
credit, 1½ hours each semester.*

MUSIC EDUCATION 13-14. *Practice Teaching*: Assigned teaching in the elementary and secondary schools in the vicinity of Boston under the supervision of the classroom teacher and music supervisor. Weekly discussion periods with a staff member of the Department. A minimum of 150 hours of teaching in the public schools is required to fulfill the Practice Teaching requirement.

Credit, three hours each semester.

MUSIC EDUCATION 15-16. (*See Arranging*)

MUSIC EDUCATION 17-18. *Instrumental Methods*: A study of the organization and management of all types of instrumental classes in the public school; classification of instruments and brief survey of their origin, evolution, timbres, construction, characteristics and limitation in school use; tuning, fundamental techniques, playing and care; homogeneous and heterogeneous combinations, utilizing various methods of class instruction. All participants in this class are required to provide their own instruments.

One hour weekly; credit, one hour each semester.

MUSIC EDUCATION 19-20. *Conducting Workshop*: The first semester is devoted to the reading and performance of vocal music suitable for junior and senior high school work. In the second semester instrumental groups are formed for the reading and performance of material at the various school levels. All music education juniors are required to attend this class and seniors will be required to do conducting under the supervision of the instructor.

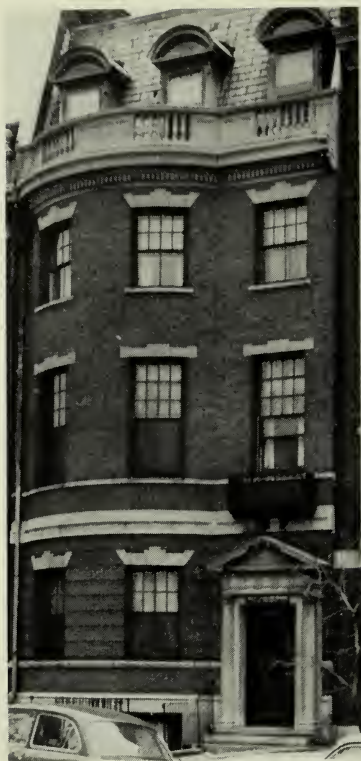
Two hours weekly; credit for seniors only, two hours each semester.



ADMINISTRATION AND MUSIC BUILDING



CONSERVATORY THEATRE AND CLASSROOMS



32 THE FENWAY

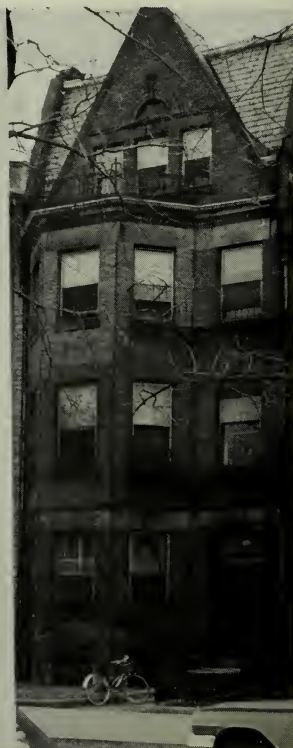


54 THE FENWAY

WOMEN'S RESIDENCES



24 & 26 THE FENWAY



40 THE FENWAY



THE LIBRARY



CONSERVATORY CHORUS AND ORCHESTRA

(Color Cast. TV Channel 5 Christmas Program 1966)



THE TURN OF THE SCREW



DER FREISCHÜTZ: THE WOLF'S GLEN

Photo by Eric Levenson



A MIDSUMMER NIGHT'S DREAM

Photo courtesy of Eric Levenson



THE MADWOMAN OF CHAILLOT

Photo courtesy of Eric Levenson



ANYTHING GOES

Photo courtesy of Eric Levenson



WONDERFUL TOWN



ORPHEUS



A FOOL'S TALE



JAZZ CLASS



EZEL



BALLET ADAGIO

BOSTON CONSERVATORY OF MUSIC

MUSIC EDUCATION 121-122. *Supervision and Curriculum Development.* Modern supervision as focused on the teaching-learning situation: A co-operative process involving administrative organization, supervisor, teachers and pupils. Techniques and devices of enlightened supervision especially as they function in music supervision. Formulation of objectives and their use in evaluation and planning. The role of tests and measurements and other scientific procedures. Problems of budget finance. Records and reporting. A critical study of the nature of education in its relation to the individual and to society. The curriculum as an adaptive structure, necessarily geared to the changing needs of humanity and civilization in a changing world. Principles which determine this structure. The music curriculum both as a member of the total curricular scheme and as a functioning structure in itself. Evaluative study of current trends.

Three hours weekly; credit three hours each semester.

MUSIC EDUCATION 123-124. *Choral Methods:* A course in choral methods including conducting and study of the more advanced choral literature and operettas; staging of light operas, musical shows, etc.

Two hours weekly; credit, two hours each semester.

MUSIC EDUCATION 125-126. *Bands and Orchestras:* A study of the methods and repertoire for school bands, orchestras, and instrumental combinations; score reading and conducting.

Two hours weekly; credit, two hours each semester.

MUSIC EDUCATION 127-128. *Seminar in Music Education:* A discussion and analysis of the problems of developing a modern philosophy and method for teaching music in the public schools. Local Music Educators are frequently invited to appear as guest lecturers.

Three hours weekly; credit, three hours each semester.

MUSIC EDUCATION 129-130. *Methods of Research:* Introduction to bibliography and source materials for research in Music Education; selection, outlines and supervised completion of thesis subject.

Two hours weekly, plus conferences; credit, three hours each semester.

ACADEMICS ENGLISH

ALAN LEVENSOHN, *Chairman*

ENGLISH 1-2. *Freshman English.* Introduction to five genres of literature—short stories, novels, essays, plays, and poetry—through close reading, class discussion, and critical analysis. Composition assignments encourage subjective and imaginative expression, as well as practice in important writing skills.

Three hours weekly; credit, three hours each semester.

ENGLISH 3-4. *English Literature.* Survey of the great works of English literature from "Beowulf" to the present day, stressing an encounter with the works themselves rather than literary theory or historical background.

Three hours weekly; credit, three hours each semester.

ENGLISH 5-6. *Dramatic Literature.* A survey of dramatic writing from Hellenic times to the plays of Ibsen. Lectures, discussions, and extensive readings and written reports.

Three hours weekly; credit, three hours each semester.

ENGLISH 7. *Modern Drama.* A concentrated and critical study of representative plays of Ibsen through contemporary European and American dramatists. Lectures, discussions, extensive readings and written reports.

Three hours weekly; credit, three hours each semester.

BOSTON CONSERVATORY OF MUSIC

ENGLISH 8. *Play Analysis*. Analytical discussion and dissection of the dramatic form. Play structure and characterization are seen to be inter-related through the function of action. The theory of dramaturgy is begun with a study of the Poetics of Aristotle and carried up to and including the Theater of the Absurd.

Pre-requisites: Eng. 5 & 6

3 Credits

ENGLISH 9. *Playwriting*. The basic purpose of the course is to stimulate each student to explore his own inherent qualities as a writer, thinker and observer and to apply these to the specific field of playwriting. Dramatic construction, character development, building suspense, etc. are analyzed and explored. The workshop method is used with reading and critical analysis of student work. Productions will be given to all plays deemed worthy.

Pre-requisites: Play Analysis

3 Credits

FINE ARTS 1-2. A general and comparative survey of the development of art in its various forms and expressions. The course emphasizes the distinguishing characteristics of periods and styles. Lectures are illustrated by lantern slides, correlative visits to Boston museums, supplementary readings and written assignments.

One hour weekly; credit, one hour each semester.

LANGUAGES

ITALIAN, FRENCH OR GERMAN 1-2. Rudiments of grammar and diction; readings of easy prose and poetry; oral and written translation; practice in speaking and writing.

Three hours weekly; credit, three hours each semester.

ITALIAN, FRENCH OR GERMAN 3-4. Grammar and composition continued; more difficult readings; free composition and special practice in conversation.

Three hours weekly; credit, three hours each semester.

SOCIAL STUDIES

HISTORY OF WESTERN CIVILIZATION 1-2. A survey of the religious, philosophical, artistic and scientific achievements of Western man from Homeric times to the twentieth century. Particular emphasis will be given to the social and economic structures that have influenced men in these ages.

Three hours weekly; credit, three hours each semester.

PHILOSOPHY OF EDUCATION 1-2. This course traces the history of educational theory and practice over the centuries, and acquaints the student with the underlying nature, principles and objectives of education. Special attention is given to the application of psychology to education, public education in the United States, and present-day trends and issues.

Three hours weekly; credit, three hours each semester.

BOSTON CONSERVATORY OF MUSIC

PSYCHOLOGY 1. *General Psychology.* An introduction to the scope of psychology and the nature of its methods. Focus on the individual; his perceptions, emotions, drives, and social functioning. Reaction to conflict, mental hygiene and maladjustment are discussed. Assigned readings and reports.
Three hours weekly; credit, three hours first semester.

PSYCHOLOGY 2. *Educational Psychology.* This course embraces both child and adolescent psychology, the socialization of children, the principles of learning as they affect child behavior; motivation and maturation in learning; the classroom environment and problems of the teacher at work.
Three hours weekly; credit, three hours second semester.

KINESIOLOGY

KINESIOLOGY 1-2. A study of the major joints of the human body and their relationship to movement; location and action of muscles; study of the structure of organs and individual systems and their function in the whole organism. Required of all Drama and Dance majors.
Two hours weekly; credit, two hours each semester.

APPLIED MUSIC COURSES

ENTRANCE REQUIREMENTS

For acceptance to an applied music major course, an applicant must give evidence, by audition or by tape-recording, of his ability to pursue Freshman-level work. Applicants for the Music Education course must also audition in their applied music concentrate. Voice and all Instrumental applied music majors are assigned two half-hour private lessons weekly; concentrates and minors, one-half hour weekly. Both Applied Music and Music Education majors must present a recital in fulfillment of their degree requirements, the Music Education recital representing the equivalent of the Junior level in Applied Music. Recital class performance is required for all Applied Majors (3 times each semester) and Music Education Majors (twice each semester).

Applied Music students are confirmed as majors no later than the end of the Sophomore year, and proposed recital programs must be approved by a full-faculty audition no later than the first semester of the Senior year. Proficiency levels for acceptance to Applied Music courses follow.

PIANO MAJOR. An applicant should have acquired a reliable technical foundation and be able to play scales at a moderate tempo. He should know chords and arpeggios in all keys, and be able to sight-read early-grade music. His repertory should have reached the level of Czerny's Etudes, Opus 299, Bach's Two- and Three-Part Inventions, Haydn's Sonata in C Major, and Beethoven's Bagatelles, Opus 33.

ORGAN MAJOR. An applicant should be able to meet the requirements for entering Freshmen in Piano, or demonstrate a comparable advancement in technique and repertory on the Organ.

VOICE MAJOR. An applicant should be able to sing simple ballad or art songs with true intonation and adequate tone quality. Some ability to play the piano is highly desirable.

BOSTON CONSERVATORY OF MUSIC

STRING MAJOR. An applicant should be able to play all major and minor scales, one solo, and one or more movements from a sonata or student concerto, demonstrating a technical grounding in bowing, intonation, and musicianship.

HARP MAJOR. An applicant should have reasonable facility in all scales and arpeggios for the instrument and present at least one solo piece of moderate difficulty.

WIND MAJOR. An applicant should be able to play the scales through four sharps and four flats at a moderate tempo, and show a basic development of embouchure and articulation. He should present one or more solos, demonstrating musicianship by adequate tone quality and meaningful phrasing.

PERCUSSION MAJOR. An applicant should perform a solo on at least one instrument with precision, musicianship, and moderate skill. He should have had previous ensemble experience in an orchestra or band.

MUSIC EDUCATION MAJOR. Applicants to these programs must demonstrate

COMPOSITION MAJOR. moderate proficiency on at least one instrument.
Ability to play the piano is highly desirable.

PIANO 1-2-3-4. Preparatory Studies designed to meet the secondary requirements of Music Education and Applied Music majors. They aim to build skills of functional piano playing; adequate technique; chordal improvisation and transposition to sight-read simple accompaniments for classroom or studio use. Normally, a student will meet this requirement in four semesters; if not, he must re-elect Piano 4.

One private lesson weekly; credit, one hour each semester.

CLASS WORK

VOICE CLASS 1-2. The fundamentals and development of breathing and tone-production through vocalises and song repertory, for prospective public school teachers and those who plan a stage career.

One hour weekly; credit, one hour each semester.

STRING CLASS.

WOODWIND CLASS.

BRASS CLASS.

PERCUSSION CLASS.

} See course descriptions under Music Education.

GRADUATION REQUIREMENTS

Each candidate for the Baccalaureate Degree must complete the prescribed course of study in his program with satisfactory grades. A student receiving grades below C in more than 12 credit hours will not be permitted to graduate.

APPLIED MUSIC MAJORS must have studied a comprehensive repertoire of literature in their chosen field and give a solo recital in the senior year. Performance as soloist with orchestra or other instrumental combination may also be required upon recommendation of the Dean.

MUSIC EDUCATION MAJORS must have studied representative literature in their applied concentrate (voice or instrument) and give a Junior level recital in their senior year. This recital must be performed from memory by voice and piano concentrates. Other instrumental concentrates must perform at least one major work or equivalent from memory.

COMPOSITION MAJORS must give evidence by examination that they have acquired Junior level proficiency on their applied concentrate and must present for approval a folio of original compositions (neatly written in ink) as follows:

Twenty-eight

BOSTON CONSERVATORY OF MUSIC

1. not less than five works in smaller forms — piano pieces, songs and/or solos for orchestral instruments;
2. a composition in fugal form for string quartet, woodwind or brass ensemble;
3. an example of sonata-form for piano or for ensemble combination;
4. a composition of symphonic proportions or a work for chorus and orchestra (minimum duration 15 minutes). Two copies of this final work must be appropriately bound and presented to the Conservatory Library two weeks before graduation.

DRAMA AND DANCE MAJORS: See course outlines in respective departments.

DRAMA DEPARTMENT

HARLAN GRANT, *Chairman*

DEPARTMENTAL AIMS:

1. To cultivate an understanding and appreciation of the whole field of drama and the theatre, considering the literature, history and practice of these arts in relation to the social and cultural traditions of western civilization and to contemporary society.
2. To develop the intellectual, emotional and physical resources of the student through the acquisition of poise, self-control, vocal and physical expressiveness.
3. To furnish students interested primarily in this field for either vocational or avocational reasons the opportunity to acquire individual proficiency under competent guidance and group stimulus.

The Drama Department is affiliated with The Weston Playhouse, a professional summer theatre, where selected senior students and graduates are offered professional employment as members of the company and staff. The department also has member affiliation with The New England Theatre Conference, American National Theatre and Academy and the American Educational Theatre Association.

ADMISSION REQUIREMENTS. (a) Graduation from high school with a minimum of 16 units as described on page six. (b) Evidence by recommendations or audition of applicant's aptitude for work in the drama field.

DRAMA SUBJECTS

ACTING TECHNIC 1-2. The fundamentals of acting technic; development of the imagination through solo and group improvisation; development of speech and bodily interpretation and expression through practice of scenes from classic and modern plays. Workshop productions are an integral part of the course.

Two hours weekly; credit, two hours each semester.

ACTING TECHNIC 3-4. Advanced study of acting technic; characterization, projection of mood and emotion, movement and rhythm; periods and styles of acting. Workshop productions are continued.

Two hours weekly; credit, two hours each semester.

COSTUMING FOR THE STAGE 1-2. History of period costume; principles of design applied to stage costumes; construction; methods; fabrics; colors; pattern drafting.

One hour weekly; credit, one hour each semester.

DIRECTING 1-2. Lectures, discussion, and practice of the director's procedure in play analysis, selection, casting and rehearsal organization; practice in the direction of the individual actor and ensemble in terms of movement, pantomime, pictorial dramatization and rhythm of play. Particular attention is given to the requirements of the public school, college and community theatre. Students are required to direct scenes and one-act plays under supervision.

Two hours weekly; credit, two hours each semester.

BOSTON CONSERVATORY OF MUSIC

DIRECTING AND PRACTICE TEACHING 1-2. Methods and technics for the use of drama as an educational tool in the secondary school. Classroom observation, practice teaching and directing in Settlement Houses and public schools of the Greater Boston Area. Prerequisite: Speech 3-4, Drama and Speech Methods 1-2, and Directing 1-2.

Credit, two hours each semester.

INTRODUCTION TO THE THEATRE. An orientation course. The place of theatre in the life of Man and the society of his time. Analysis of the basic elements of theatre; the play, direction, acting, design, organization and management. Lectures, reading assignments and discussion.

Two hours weekly; non-credit.

MAKEUP 1-2. A laboratory course in the use of makeup for theatre and television. Study of facial anatomy, racial characteristics and effect of colored light on pigment.

One to two hours weekly; credit, one hour each semester.

MOVEMENT FOR ACTORS 1-2, 3-4, 5-6, 7-8. A course for actors embodying dance technic, dance composition, and dance form and style (see course descriptions under Dance Department outlines).

Six hours weekly; credit, three hours each semester.

MUSICAL THEATRE 1-2. The forms and styles of Musical Theatre. Study of the chronological development of the musico-dramatic work. Fundamentals of acting applied to the singing role.

Four hours weekly; credit one hour each semester.

MUSICAL THEATRE 3-4. Prerequisite Musical Theatre 1-2. Analysis of techniques to be mastered by the singing actor. Integration of musical and staging elements. The study and preparation of small solo and ensemble scenes from contemporary musicals.

Four hours weekly; credit two hours each semester.

MUSICAL THEATRE 5-6. Continuation of Musical Theatre 3-4. Form and style in character development for the Musical Theatre. The relationship of voice movement and characterization. Performance of larger units and scenes for workshops.

Four hours weekly; credit two hours each semester.

MUSICAL THEATRE PRODUCTION 7, 8. The rehearsal and performance of long scenes and full acts from musical theatre repertory of varied periods and styles. Coaching and directing.

Four hours weekly; credit two hours each semester.

REHEARSAL AND PERFORMANCE 1-2. The study and rehearsal of minor roles for public performance.

Two or more hours weekly; credit, two hours each semester.

REHEARSAL AND PERFORMANCE 3-4. A continuation of Rehearsal and Performance 1-2 in more extensive roles.

Three or more hours weekly; credit, three hours each semester.

REHEARSAL AND PERFORMANCE 5-6. The study, rehearsal and production of classic and modern plays for studio and major public performance. The combination of all theoretical studies and the coordination of all branches of theatre activity in a theatrical production.

Three or more hours weekly; credit, three hours each semester.

BOSTON CONSERVATORY OF MUSIC

REHEARSAL AND PERFORMANCE 7-8. Students become a part of a semi-professional acting company which presents a series of public performances, classic and modern, throughout the school year. Students of outstanding ability and demonstrated talent in this course will be invited to participate in the professional summer theatre season of the Weston, Vermont, Summer Theatre.

Four or more hours weekly; credit, four hours each semester.

SPEECH 1-2. A practical and theoretical course, including elementary voice science; applied phonetics as a basis for analysis of speech sounds and pronunciation. Individual training in improving voice quality and developing distinct articulation.

Two hours weekly; credit, two hours each semester.

SPEECH 3-4 (Prerequisite: Speech 1-2). The theory and practice of effective reading and speaking before an audience; vocal interpretation of literature, using poetry, narrative prose, dramatic and radio material.

Two hours weekly; credit, two hours each semester.

STAGE DESIGN 1-2. (Prerequisite: Theatre Practice). A survey of the history of stage decoration; application of the principles of design to stage setting and lighting; the development of the scenic design from manuscript through sketch, color rendition, plan drafting, and model making.

Two hours weekly; credit, two hours each semester.

SPEECH AND DRAMA METHODS 1-2. A study of the problems, methods and materials in the teaching of speech and dramatics in the secondary school and junior college; analysis and organization of courses of study; supervised practice teaching in the Conservatory classroom.

Two hours weekly; credit, two hours each semester.

HISTORY OF THE THEATRE 1-2. A survey of the theatre in performance from classic Greece to 1800 in Europe and America; plays, dramatists, actors, playhouses and audiences in relation to the social life and artistic interests of the times.

Two hours weekly; credit, two hours each semester.

HISTORY OF THE THEATRE 3, 4. Contemporary Theatre: Reading and discussion in type and trends of theatre activity from Ibsen to the present; relation of the play, theatre and production to audience's social, literary and artistic interests since 1800.

Three hours weekly; credit, three hours each semester.

THEATRE PRACTICE. The basic techniques of play production, encompassing all work required in the preparation and presentation of the department's major productions and workshops, scenery, properties, lighting, costumes, stage, business and publicity management. Required of all students. Advanced students serve as crew heads.

Credit, one hour each semester.

DANCE DEPARTMENT

RUTH SANDHOLM AMBROSE ROBERT GILMAN
Co-Directors

The professional dance course at the Boston Conservatory of Music was designed by the late Jan Veen, artist, educator, and choreographer who served as director of the Dance Department from 1943 until his death in 1967. The purpose of the course is to train students to take their places as highly skilled dancers, and to develop outstanding teachers of dance and physical education. The dance major comprises core subjects which continue through the entire period of training, and advance in content as the student's skill increases. For a broader stage training, a student may choose to major in Dance and minor in Drama (see description of programs).

ADMISSION REQUIREMENTS.

- (a) Graduation from high school with a minimum of 16 units as prescribed for the degree course.
- (b) A physician's written statement certifying that the applicant's health and stamina are equal to the demands of dance training.

Course Descriptions

DANCE TECHNIC

TECHNIC 1-2. *Modern:* Study of relaxation and tension; analysis of body functioning, limbering, stretching; coordination; body correctives for posture and weight distribution; technic of breathing.

Ballet: The five positions; simple bar work; fundamental steps.

Ten hours weekly; credit, three hours each semester.

TECHNIC 3-4. *Modern:* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics.

Ballet: Simple bar, turns, beginning of adagio and allegro floor work.

Ten hours weekly; credit, three hours each semester.

TECHNIC 5-6. *Modern:* More advanced floor work and elevation. Rhythmic variations, endurance training.

Ballet: Advanced bar work, pirouettes and fouettes; development of medium length adagio and allegro into rhythmic patterns; beats, elevation; supported adagio and point work.

Ten hours weekly; credit, three hours each semester.

TECHNIC 7-8. *Modern:* Solidifying of acquired knowledge leading towards virtuosity.

Ballet: Continued advanced bar work; turns; elevation with beats. Creative solos on point and supported adagio; classical variations from ballet repertory.

Ten hours weekly; credit, three hours each semester.

DANCE FORM AND STYLE

FORM AND STYLE 1-2. Small movement patterns of definite design; the 6-scale in basic cubic form. Pavane, Minuet, Waltz, Polka, etc.

One hour weekly; credit, one-half hour each semester.

FORM AND STYLE 3-4. Medium length patterns of more complicated design; the 8-scale into the oblique; promotion of visual and muscular memory. Sarabande, Galliarde, Gavotte, Allemande; Central and East European Dances (Czardas, Mazurka, Polonaise, etc.).

Two hours weekly; credit, one hour each semester.

FORM AND STYLE 5-6. Forms in canon; differentiation of the usage of space in air and floor design; the 12-scale hexagonals. Gigue, Bouree, Courante, etc. Oriental Dances—Chinese, Hindu, Javanese, etc.

Two hours weekly; credit, one hour each semester.

FORM AND STYLE 7-8. Rapid dance memorization through concentrated visual absorbance. The modern dance forms and style of grotesque, heroic, dramatic, and comic quality. National Dances—Spanish, Italian, Mexican, etc. Square and Round Dances.

Three hours weekly; credit, two hours each semester.

DANCE COMPOSITION

COMPOSITION, REHEARSAL AND PERFORMANCE 1-2. *Improvisation*: The spontaneous reaction to given tasks in personal approach to movement; solo and group studies.

One hour weekly; credit, one hour each semester.

COMPOSITION, REHEARSAL AND PERFORMANCE 3-4. The development of individual style by correlating acquired knowledge and experience; weekly and semester assignments.

One hour weekly; credit, one hour each semester.

COMPOSITION, REHEARSAL AND PERFORMANCE 5-6. Theme and variations (design, space, rhythm and dynamics); weekly and half semester assignments.

One hour weekly; credit, one hour each semester.

COMPOSITION, REHEARSAL AND PERFORMANCE 7-8. Difficult weekly and half semester assignments; preparation for the senior project of solo and group compositions.

Three hours weekly; credit, two hours each semester.

DANCE PEDAGOGY

PEDAGOGY 1-2. A practical analysis of movement and methods of teaching body correctives and basic dance technique.

One hour weekly; credit, one hour each semester.

PEDAGOGY 3-4. Continuation of Pedagogy 1-2 with variations of dance technique; adaptation of teaching methods in special fields.

One hour weekly; credit, one hour each semester.

PEDAGOGY 5-6. Teaching of dance forms and style; practical teaching experience in the studio and in local Settlement Houses.

Credit, two hours each semester.

LABANOTATION

LABANOTATION 1-2. The Laban System of recording dance movement in writing.

Two hours weekly; credit, one hour each semester.

HISTORY OF DANCE 1-2. A survey of the development of dance as an art, including ethnic, ritual and cultural influences, together with developments in music that affect dance. Special attention is given to professional dance; in particular, ballet and modern styles, and to corresponding changes in music for the dance from the Renaissance and Baroque eras to the present.

Two hours weekly; credit, two hours each semester.

PERCUSSION

PERCUSSION 1. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.

Two hours weekly; credit, one hour.

PERCUSSION 2. More intricate rhythms with variations; beginning of improvisation and accompanying of movement. Study and scoring of dance compositions for percussion instruments.

Two hours weekly; credit, one hour.

REPERTORY

REPERTORY 1-2. The acquisition of the classics (e.g. Swan-Lake, Sleeping Beauty) and Modern Dances and Original Ballets of the Boston Dance Theatre, an organization under the direction of Jan Veen.

Credit, two hours for the year.

SCORE ANALYSIS 1-2. Designed for Dance Majors. Beginning with recorded scores of small instrumentation and progressing through scores for full orchestra, the student becomes acquainted with the nature of the orchestral instruments and the instrumental timbres and tone colors of the orchestra. Special emphasis on the application of timing and rhythmic phrasing to problems of dance choreography. Prerequisite: Theory and Solfege 1-2.

One hour weekly; credit, one hour each semester.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

Thirty-four

TUITION AND FEES

ADVANCE DEPOSIT

All undergraduate applicants are required to make an advance deposit of \$50 immediately upon notification of acceptance which will be applied to the first semester's tuition. This deposit is not refundable.

UNDERGRADUATE TUITION

Per Semester

Full-time program leading to the degree Bachelor of Music including required private lessons	\$625 to \$725
<i>(Depending on instructor elected for private lessons)</i>	
Full-time program leading to the degree Bachelor of Fine Arts <i>(Drama and Dance courses)</i>	625
Certificate Programs: Applied Music, Drama-Musical Theatre, Dance (including required private instruction)	500

PART TIME STUDENTS

General Class Instruction	<i>per credit hour</i>	40
Ensemble, Opera Workshop or Musical Theatre <i>per credit hour</i>		50
Voice Therapy	<i>per credit hour</i>	75

PRIVATE INSTRUCTION (Part-Time and Special Students)

The rates for private instruction vary according to the instructor elected. Instruction is available in Voice, Organ, Piano, Harp, Orchestral instruments, Theoretical subjects and Composition.

One-half hour lesson weekly, <i>per semester</i>	\$ 85, \$102, \$136, \$150
One hour lesson weekly	<i>per semester</i> \$170, \$204, \$255, \$300

GRADUATE DIVISION

Required courses taken in class	<i>per-credit hour</i>	\$40
Private instruction—½ hour weekly		\$136 — \$150
Private instruction— one hour weekly		\$255 — \$300

PREPARATORY STUDENTS studying with faculty assistants:

<i>Semester</i>	<i>Semester</i>
½ hour per week \$68	1 hour per week \$136

BOSTON CONSERVATORY OF MUSIC

DORMITORY FEES

Since Dormitory space is contracted for by the academic year, full payment for the year is required on or before registration date. The fees are not refundable, nor are they subject to any deductions for vacations or other absences. Rates include room and two meals daily and Sunday (breakfast and dinner). Lunches are available on an *a la carte* basis at nominal rates. The dormitories and dining hall are closed during Christmas vacation. The dining hall is closed during spring vacation.

First Semester: Room (<i>academic year</i>) and Board (<i>1st semester</i>)	....	\$675
Second Semester: Board only	.....	225
Laundry Service (bed linen, towels, etc.) <i>per semester</i>	.....	15
N.B. Students are required to provide their own blankets.		
Radio or Television (when allowed) <i>per semester</i>	.....	\$3 to \$5

FEES (MISCELLANEOUS)

Undergraduate Application Fee	.....	\$10
Application Fee for Graduate Division	.....	\$20
Registration Fee (Academic year or Summer Session)	.....	\$10
Extra Charge for late registration	.....	\$ 5
Make-up Examinations	.....	\$ 5
*Graduation Fee (Degree or Diploma)	.....	\$20
Transcripts (one copy without charge) each	.....	\$ 1.50
Change of Program Fee (upper classmen)	.....	\$ 5
Costume Fee (per Semester)	.....	\$ 5
Locker Fee	.....	\$ 5

*See paragraph nine in Regulations.

PRACTICE FEES (*per semester*)

Piano and Instrumental Major (3 hours daily)	.....	\$30
<i>Summer Rate</i>	.....	\$18
Piano and Instrumental Concentrates (2 hours daily)	.....	\$20
<i>Summer Rate</i>	.....	\$12
Piano Minor (1 hour daily)	.....	\$10
<i>Summer Rate</i>	.....	\$ 6
Organ (2 hours daily)	.....	\$30
Studio Practice Fee for Dance Majors	.....	\$12

ORCHESTRAL INSTRUMENTS

A limited number of String, Woodwind and Brass instruments are available for rental at rates ranging from \$10 to \$15 per semester. When not available at the Conservatory, students may rent instruments from local dealers at a usual charge of \$15 for three months.

Hourly Rates for Special Students

Upright piano	.....	\$ .15
Grand piano	.....	\$ .25
Practice organs	.....	\$ .25

N.B. The Conservatory reserves the right to alter tuition and other fees at any time it may be deemed necessary.

REGULATIONS

Students are required to comply with all school regulations and any further rules that the Conservatory may deem necessary to put into effect. Failure to obey the Conservatory regulations is considered grounds for dismissal, as is any behavior unbecoming a student of the Conservatory.

Each student must consult the official bulletin board regularly and will be held personally responsible for any consequences due to his remissness.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice of intended absence has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. All lessons that are to be made up must be taken during the current semester.

Regular attendance and punctuality is required of all students. Excessive absences will result in an automatic grade of E for the course.

A credit course student withdrawing from a course after mid-term will receive a grade of E for the subject.

All scheduled examinations must be taken in order to receive credit for the course. A charge of \$5 will be made for each make-up examination resulting from an excused absence. Absence from a final exam without notification will be recorded as *failing without credit*.

Change of program may not be undertaken without the approval of the Dean. A student may change his major but the Administration reserves the right to veto any such proposed change, and any deficiencies or prerequisites must be made up at the student's expense.

Any member of the chorus, orchestra, band, opera class or other ensemble groups who fails to participate in a public performance when requested by the instructor in charge must forfeit credit for the course.

Attendance at Commencement is compulsory for all graduating students. A penalty of \$20 will be assessed upon any student who is absent for any reason, whatsoever, and such student must present himself at the Conservatory offices *in person* before his degree (diploma) will be released.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, refunds will be made in accord with the following schedule:

Within two weeks—60% ; four weeks—40% ; five weeks—20% ;
after five weeks, no refund.

The percentage refund for Special Students is based on the amount paid, when credit balance exceeds \$20.

BOSTON CONSERVATORY OF MUSIC

GEORGE A. BRAMBILLA, President of the Conservatory (*Theory, Composition*) B.M. (*cum laude*), A.M., Composition, Boston University. Musicology with Karl Geiringer; piano with Albion Metcalf; theory, composition and orchestration with Hugo Norden and Gardner Read; conducting, Francis Findlay. Extensive radio and television experience as orchestrator and pianist. Member of Pi Kappa Lambda, National Honor Society. Served as Dean of Boston Conservatory 1963-1967; elected President by the Board of Directors in June 1967 following the resignation of Albert Alphin.

HERBERT J. PHILPOTT, Dean (*Music Education*) B.M., M.M., Music Education, Boston University. Formerly instructor of Instrumental Music in Winchester Public Schools; Director of Bands, Brookline Public Schools; Band Director, Northeastern University, and Director of Music Education in Waltham Public Schools. Adjudicator, New England Solo and Ensemble Festival and New Hampshire Music Festival; panelist, Massachusetts Music Educators Association and University of New Hampshire Band Clinic. Member of Boston Conservatory faculty since 1962; appointed Dean in September 1967.

ALBERT ALPHIN (*Director Emeritus, Treasurer*) studied at the Boston Conservatory; piano, H. Ebell, G. Vieh; organ, M. Frye; theory and composition, A. Sherman, H. Ebell, O. Straub, A. Jacchia; conducting, A. Jacchia. Appointed to Conservatory faculty, 1924. Organized the Associated Studies of Music, 1927; effected merger between Associated Studios and Boston Conservatory, 1933. President of Trustees, 1933-41; Director of Conservatory, 1933-1961. Under his guidance the Conservatory was organized as a non-profit educational institution, acquired all of its current physical plant including dormitories; obtained authority to grant the bachelor of music, bachelor of fine arts, and master of music degrees, and accreditation by the National Association of Schools of Music.

KATHERINE ALPHIN (*Piano*) B.M., Boston Conservatory; awarded silver medal for highest honors; studied piano with Nicolas Slonimsky and Georg Fier; appointed to Conservatory faculty in 1942. Accredited member National Piano Teachers Guild.

KATJA ANDY (*Piano, Piano Literature, Pedagogy*) studied piano at the Hochschule für Musik at Cologne, where she also studied theory and composition under Wilhelm Mahler. Made her concerto debut at the age of 16 in Leipzig, performing Mozart's two-piano concerto with Edwin Fischer. Subsequently toured Europe as soloist and continuo player with Fischer's Chamber Orchestra and with Agi Jambor as a duo-piano team. Served as principal assistant to Fischer's master classes in Berlin and Lucerne. Attended Cortot's master classes in Paris and continued her studies at the Sorbonne. She has also served as Chairman of the Piano Department at DePaul University, and has concertized with Chicago Symphony and other major orchestras in Europe and in this country under Raphael Kubelik, George Schick and Margaret Hillis.

RUTH SANDHOLM AMBROSE (*Ballet*) studied under Lillian Cushing, Adolf Bolm, Agnes DeMille, Cia Toscanini and others. Member of Adolf Bolm Ballet Company; assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of the Metropolitan Opera Company at Central City, Colorado, and CBS Opera Television.

JEAN ARAKGUI, M.D. (*Kinesiology*) University of Cairo, M.B.B. Ch. (1958); D. Obst. R.C.P.I., L.M., Dublin (1962). Currently on staff of Beth Israel Hospital.

BOSTON CONSERVATORY OF MUSIC

JUAN CARLOS BELLINI (*Dance*) studied in Europe, South America and the United States. Ballet with Lozano, Verchinina, Gsovsky, Slavenska, Kniaseff and others; Modern with Schottelius, Wigman, Kreutzberg, Graham, Limon and others. Performances in principal cities of Europe, South America and the United States. Has taught in leading dance schools in France, Spain, Italy, Holland, Germany, Argentina and the United States. Extensive work in television, films, musicals and drama.

ALBERT YVES BERNARD (*Viola*) graduate Paris Conservatory, first prize; pupil of M. Vieux. First viola Paris Conservatory Orchestra under Rabaud. Engaged by Dr. Koussevitzky in 1925 to join Boston Symphony Orchestra. Member Boston Society of Ancient Instruments playing Dessus de Viole (treble) and Viole d'Amour. Decorated 1938 by French Government with the Palmes d'Officier d'Academie for notable achievement in music.

JOSEPHINE ANNE BOBULSKI (*Piano*) B.M., M.Mus.Ed. received the B.M. degree in piano at Michigan State University and the Masters degree in Music Education from Boston University. Studied piano with Ernst Victor Wolf, Silvio Scionte and Bela Böszörményi. Member of Delta Omicron, National Honorary Music Society.

MARIA BONO (*Piano*) is a graduate of L'Academia Chigiana, Siena, Italy. Studied piano with Lillian M. Paige, Wanda Landowska, Putnam Aldrich, George Copeland, Alfred Mirovitch, and in Italy with Guido Agosti and Alfred Cortoti harmony and theory with Irving Fine, G. Wallace Woodworth and Gaston Dufresne. She was the recipient of several scholarships for study at L'Academia Chigiana. She served as musical director of Marymount International School, Rome, Italy, for three years. Conducting under Sergio Celibidache in Siena, Italy, 1960-1962. Former member Brandeis University faculty.

H. WILFRED CHURCHILL (*Piano and Piano Ensemble*) B.M., Boston Conservatory. Piano with Hans Ebell, Heinrich Gebhard and others. Concert and recital appearances in the United States and Canada. Member of Conservatory faculty since 1934.

JOHN COFFEY (*Trombone*) is a graduate of the Curtis Institute of Music. Former first trombonist with the Radio City Music Hall and NBC orchestras. He was also a member of the Cleveland and the Boston Symphony orchestras. Many years teaching experience with various collegiate institutions.

WESLEY COPPLESTONE (*Voice, Oratorio, Vocal Literature*) A.B., Boston University; graduate studies Boston University Graduate School, one year. Soloist, Boston Symphony, Philadelphia Symphony, Handel and Haydn Society, Worcester Oratorio Society, Worcester Festival, Cecilia Society, and many other organizations; NBC Radio programs and numerous recital engagements through the East; head of voice department University of New Hampshire, 1941-1945.

ALBA FAILLACE DICREDICO (*Italian*) B.A., Boston University (*Romance Languages*); two years graduate study at University of Rome. Teaching engagement includes Boston Center for Adult Education, Harvard College (Intensive Italian courses for AMG officers), Newton Junior College, and others.

BOSTON CONSERVATORY OF MUSIC

HAROLD B. DOYLE (*Violin*) B.M., Boston Conservatory. Violin with Dulfer, Seydel, Fabrizio; diploma, violin major; degree, Music Education major; certificate, Sevcik's Violin Master Class, 1931-32. Instructor in string instruments in public schools in vicinity of Boston for a number of years.

ROBERT W. DUMM, (*Piano and Music Literature*) B.M. and M.M., (Piano and Theory), University of Michigan; doctoral studies under Hans David and Louise Cuyler. Phi Beta Kappa. Post-graduate piano study with Victor Babin and Alfred Mirovitch. He founded and directed his own private music school in Ann Arbor, Michigan, and is a frequent leader of piano teachers workshops. He is a contributing music critic for the Christian Science Monitor, consulting editor for Boston Music Company, and author of many articles for nationally-circulated journals. Faculty member of the National Piano Guild.

MARY DUMM (*Piano*) B.M., M.M., received her undergraduate degree in Music Education at Bethany College, and the masters degree from the University of Michigan, major in Piano and Music Theory. Taught in the school systems of Colby and Kiowa, Kansas, where her piano students received top honors in state competitions. She has frequently appeared with her husband, Robert Dumm, in duet and two-piano recitals.

PHILINE FALCO (*Voice*) graduate of the Royal Conservatory, The Hague, Holland, (Piano); and of the Master School of Music in Brooklyn, New York (Voice). Debut with the Bracale Opera Co. of Havana, Cuba; a member of the Chicago Opera Company for several seasons. For thirteen summers sang with the Ravinia Opera Company, Chicago, before joining the Metropolitan Opera Company in 1927. At the "Met", her performances compassed over a hundred roles. Served as assistant conductor of the San Carlo Opera Company and the La Scala Company of Philadelphia. Coached and accompanied such artists as Rosa Raisa, Giovanni Martellini, Edward Johnson, Armand Tokatyan, Regina Resznik, and many others.

FRANCIS FINDLAY (*Music Education, Research*), Ed.M. After graduating from the New England Conservatory with honors he pursued his master's and doctoral studies at Harvard University. He studied composition with Chadwick, Converse, and Mason in Boston; and conducting with Karajan, Paumgartner, Weingartner, and Zallinger in Salzburg. He has served as member of the Boston Symphony Orchestra, Director of the Eastern Music Camp, Professor of Music at Boston University, lecturer at Harvard, and faculty member of the Salzburg Mozarteum. He is the author of many articles and didactic works, and has conducted festivals in many cities.

NANCY FORTE (*Librarian*) A.B., music major, College of Liberal Arts, Boston University. Graduate studies at Boston University.

REEVA GIBLEY (*Dance*) B.F.A. *cum laude*, Boston Conservatory; ballet instructor at the Kathleen Henni School of Creative Arts; established her own studio of dance in Beverly, Massachusetts, in 1960; member of Boston Conservatory Dance staff since 1959.

ROBERT GILMAN (*Dance, Stage Jazz*) B.F.A., Boston Conservatory; dance under Jan Veen and Associates; studied modern jazz in New York with Peter Genero and Frank Wagner. Choreographer and Director of Dance for many Summer Theatres and organizations throughout the East.

HENRY GOFF, JR. (*Folk Dance*). B.A., Boston University; wide performing activity in European folk dance as well as American forms (Quadrille, Square, Contra); primary background developed through close association with ethnic dance groups, nationality leaders and traditional dancers; teaching, leading and arranging experience extends from lay folk groups to professional ethnic presentations; academic background has largely come through folklore research and membership in the American Folklore Society and the International Folk Music Council.

BOSTON CONSERVATORY OF MUSIC

GERARD GOGUEN (*Trumpet*) is a graduate of the New England Conservatory where he studied trumpet with George Mager. Member of the 163rd Army Ground Forces Band, 1943-45; former member of the Central Florida Symphony Orchestra; member of the Boston Symphony Orchestra since 1952.

FLORENCE GRANT (*Theatre Costume and Make-Up*) studies at Boston University; staff scenic designer at Weston (Vt.) Playhouse; professional make-up artist; instructor in make-up at Buckingham School, Cambridge.

GLENNE GRANT (*Children's Theatre*) B.F.A., Boston Conservatory. Has taught and directed drama groups at Hecht Neighborhood House, Peabody Playhouse, Chelsea Y.M.H.A., Winchester Little Theatre, Weston Playhouse (Vermont), Pinehurst Winter Stock Company (North Carolina), and Wheelock College.

HARLAN GRANT (*Drama*) graduate Boston School of Expression and Boston Repertory Theatre School. Member Henry Jewett Repertory Company, Provincetown Players and various New England stock companies 1928-33. Director theatrical productions for Harvard, Radcliffe, Simmons, Curry and Lowell Colleges; director Springfield (Mass.) Civic Theatre 1943-48. Founder-director Weston Playhouse (professional stock company), Weston, Vermont, since 1937. Former Secretary, New England Theatre Conference.

WILLIAM GRASS (*Flute*) DePauw University; B.M., M.M., New England Conservatory. Flute with A. Tipton, J. Pappoutsakis, G. Laurent. Played Portland Symphony (Maine), Springfield Symphony, Rhode Island Philharmonic, Boston Pops Orchestra, Zimble Sinfonietta and numerous opera, ballet and theatre orchestras. Solo and Chamber Music performances. Member Pro Arte Woodwind Quintet. Has taught at Smith College, Milton Academy, Dana Hall, Pine Manor, and New England Conservatory. Joined Boston Conservatory faculty in 1962.

ROUBEN GREGORIAN (*Violin, Composition*) graduate Central College, Iran, 1933; studied violin, harmony, composition with his father, piano with his mother and conducting with Rudolph Urbanece at Teheran Conservatory. Co-founder Teheran Symphony Orchestra 1944 and conductor 1948-1952. Director of Teheran Conservatory, 1948-1952. Director of Sub-commission of Music affiliated with UNESCO (Iran Branch). Guest conductor Boston Pops Orchestra, 1952. Composer of a number of works for voice, violin, piano, quartet and symphony. His compositions have been performed by leading orchestras in Europe, the Far East, and in America.

NOTBURGA HEINZEL-CONNOLLY (*German*) graduate Bundeslehreranstalt, Graz; formerly instructor in English, German and general curriculum in Huaptshuler of the province of Styria, Austria.

GRACE HUNTER (*Voice*) B.M., M.M., received bachelor's degree from Boston Conservatory with silver medal for highest honors. Master's degree from Boston University. Sang for two years at Riverside Church, New York City; guest artist, Virgil Fox organ recitals; recipient of Fulbright Award for study in Italy, 1950-51; numerous recitals and soloist with various organizations including the Handel and Haydn Society, Boston, Vermont State Symphony, Community Choral Society, Framingham, Andover Choral Society, Concord Community Chorus, Concord, N. H., and Harvard-Radcliffe Choral Society.

BOSTON CONSERVATORY OF MUSIC

ALLAN KEMLER (*Composition, Advanced Theory, History of 20th Century Music*) A.B., A.M., Mus. A.D. Boston University. Studied Composition, Theory and Dynamic Symmetry with Dr. Hugo Norden, Composition with Karlheinz Stockhausen, Pierre Boulez and others. Attended the Ferienkurse für Neue Musik, Darmstadt, Germany, Harvard University, Brandeis University, Tanglewood. Piano with Margaret Chaloff, Conducting with Richard Burgin, History with Karl Geiringer and Kurt Sachs. Studied Visual Arts with Mirko Basaldella, Albert Alcalay at the Carpenter Center for the Visual Arts, Harvard University, 1964-65. Research in computer music, M.I.T., 1965. Radio lecture series "Twentieth Century Music", 1958-61. First Prize, BMI Competition, 1958, second highest award, Royaumont Concours, 1965. Graduate Teaching Assistantship at Boston University, 1956-58. Fellowship to Brandeis Summer Institute in Music, 1960. Research Fellow at the Carpenter Center for the Visual Arts, Harvard University, 1965-66. Compositions: *Factorial 17 No. 1*, *Book of Fragments*, *Densities for Chamber Orchestra*, and others. Present appointment, September, 1964.

VIRGINIA KLOTZLE (*Piano*) is a graduate of the New England Conservatory, soloist's diploma. Studied piano with Richard Stevens, Myron Lamb and Klaus Goetze of Boston, and with Beveridge Webster and Leon Fleisher of New York. Former faculty member of the New England Conservatory. Extensive Concert and Recital work.

ALFRED E. LEE (*Piano, Solfège*) B.M. with highest honors from New England Conservatory of Music in piano under Lucille Monaghan; M.M. Yale University School of Music in piano under Ellsworth Gruman; ensemble studies under Joseph Fuchs; harpsichord with Ralph Kirkpatrick. Further piano studies in Munich under Paul Sander. Solfège study with Gaston Dufresne. Extensive concert experience in solo and ensemble work on nationwide tours and in Germany. Member of Pi Kappa Lambda, National Honorary Music Society.

LILLIAN B. LEE (*Registrar, Voice*) B.M., with honors, New England Conservatory; studied voice with Maria Sundelius and opera with Boris Goldovsky. Post-graduate voice coaching with Olga Averino. Professional appearances include Actors Theatre Summer Playhouse, New England Opera Theatre, Boston Opera Guild, and Boston Lyric Theatre. Extensive Concert Duo tours with her brother Alfred Lee, pianist.

ROBERT LEIBACHER (*English Composition and Literature*) B.A., M.A. Undergraduate work at Pennsylvania State University; graduate studies in Literature at Northwestern University and Tufts University; Author and successful producer of several plays; former instructor at Emerson College.

ALAN LEVENSOHN (*Chairman, English Dept.*) B.A., Harvard University; graduate study at Yale University, Department of Drama. Free-lance writer for various publishers and for the Commission on English of the College Entrance Examination Board. Formerly on the editorial staff of *Collier's* magazine and senior editor of the *Beacon Press*.

ERIC LEVENSON (*Designer, Technical Director*) B.A. *cum laude*, Harvard University; graduate study at Harvard School of Design. Former Technical Assistant to Director of Drama at M. I. T. Designer, Shady Lane Playhouse, Marengo, Illinois, and the Barnstormers, Tamworth, New Hampshire. Scenic painter, Charles Stewart Scenery Co., Somerville, Mass.

BOSTON CONSERVATORY OF MUSIC

EVERETT LONGSTRETH (*Arranging*) Lead trumpet and arranger for numerous name bands including Sam Donahue, Billy May, Johnny Long, Herb Pomeroy, Woody Herman and others.

EDMUND M. MACCLOSKEY (*French*) A.B., Bowdoin College, A.M., Boston University; majored in French, minored in English, Spanish and Music. Has taught in various private and public schools in New York and Massachusetts. Faculty member English Department, Northeastern University, since 1950. Organist and Choir Director, Belmont Methodist Church 1950 to present.

DAVID BLAIR MCCLOSKEY (*Voice and Voice-Therapy*) graduate New England Conservatory; post-graduate study in Germany and Italy. Recitals in leading cities of United States, Europe and Africa; repeated appearances as soloist with Boston Symphony, New York Philharmonic, Indianapolis Symphony, Minneapolis Symphony and others; former member Chicago Civic Opera Co. Began work in voice-therapy with Dr. Irl Blaisdell, Syracuse, 1946; served as clinical voice-therapist and consultant to New York State University College of Medicine, Syracuse, and Massachusetts Eye and Ear Infirmary; lectured on Otolaryngology to residents and interns at Harvard, Washington University, and Syracuse University; presented a paper on voice and voice-therapy at Academy of Music, Vienna, 1964. Teaching engagements include Simmons College, Vassar College, Bradford Jr. College, New England Conservatory, Syracuse and Boston Universities; former pupils are appearing in opera, concert, oratorio, radio and TV in the United States and Europe; many are holding teaching engagements in schools and colleges.

OSBOURNE W. MCCONATHY (*French Horn*) B.S., music major, New York University; received fellowship from Juilliard School in conducting. Played solo with National Symphony Orchestra, Washington, D. C., and Rochester Symphony, Rochester, New York; member Boston Symphony Orchestra.

DOWELL P. MCNEILL (*Organ, Church Music*) B.M., with honors, New England Conservatory. Organ with Henry M. Dunham and Homer Humphrey; master classes with Louis Verne; Choir Training and Church Music with Albert W. Snow and Everett Titcomb; former member of organ faculty, New England Conservatory. Organist and Choirmaster at the Church of the Blessed Sacrament, Jamaica Plain (Boston). Organ recitals in principal New England cities. Charter member of Iota Chapter, Pi Kappa Lambda.

ELMER BERTRAM MICHELSON (*Philosophy of Education, History*) A.B., M.A., Harvard University. Attended University of Chicago. Fellow in History of Culture; Boston University School of Education, Harvard Graduate School of Education. Teaching engagements include Olivet College, Michigan, History; Department of Humanities, Massachusetts Institute of Technology; Department of English, Boston University; Lecturer on Humanities, Northeastern University; Consultant to students, Brandeis University.

R. RICE NUTTING (*Theory, History and Literature*) B.A., Wheaton College (*Organ Major*); M. M. Eastman School of Music (*Theory and Organ*); candidate for Ph.D. in Theory. Several years teaching experience at college level; currently organist and director of music at Park Street Church, Boston. Associate of the American Guild of Organists.

DONALD OUTERBRIDGE (*Fine Arts*) B.A., Harvard University. Artist, teacher, and photographer. Taught at Phillips Academy, Andover, and Abbott Academy, where he also had charge of the John Esther Gallery. As the director of Museum Color Slides Association, he has traveled extensively in both the United States and Europe making photographs which are widely used by lecturers on art.

BOSTON CONSERVATORY OF MUSIC

JAMES PAPPOUTSAKIS (*Flute*) studied flute with Georges Laurent. Solo flutist with Boston Symphony Pops Orchestra and the Esplanade Concerts; member Berkshire woodwind ensemble; member Boston Symphony Orchestra.

LOUISE CAME PAPPOUTSAKIS (*Harp*) studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly member of Boston Symphony Orchestra. Numerous concert engagements throughout New England. Solo harpist Boston Pops Orchestra.

BERNARD PARRONCHI (*Violoncello*) studied with Francesco Serrato, Andrea Hekking, Giuseppe Magrini and Pablo Casals. He has given recitals in Paris, Rome, Berlin, New York, Boston and other centers. He has played solo Cello with the Indianapolis Symphony, the National Symphony, Washington, D.C. and at Radio City Music Hall, New York. He was formerly a member of the Russian Symphony Orchestra, the Cincinnati Symphony and is currently a member of the Boston Symphony Orchestra.

CAROLE ANN PASTORE (*Dance*) BFA cum laude, Boston Conservatory of Music. Studied at Pittsfield, Mass., community music school; Jacob's Pillow. Ballet Russe School and with Mme. Anderson. Danced with Boston Civic Ballet and soloist with Boston Dance Theatre. Joined Conservatory faculty in 1961.

IRIDE PILLA (*Voice, Vocal Pedagogy*) B.M., Boston Conservatory, highest honors; voice with Ester Ferrabini-Jacchia. Graduate vocal study and operatic coaching in Milan, Italy, with Romeo Boscacci and Francesco Bucchi. Fellow of the National Association of Teachers of Singing. Soloist Cecilia Society, Fitchburg Choral, People's Symphony of Boston and Boston Symphony Pops. Concerts in New England States and in Italy. Extensive operatic appearances in Europe; Prima Donna roles in *Aida*, *Andrea Chenier*, *Anima Allegra*, *Boheme*, *Butterfly*, *Cavalleria Rusticana*, *Carmen*, *Parabola di Eid* (world premiere), *Pagliacci*, *Traviata*, *Trovatore*, etc., in principal music centers of Italy and Monte Carlo and Nice, France. In America, engagements with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire and Boston-New-England Grand Opera Companies. Dramatic director of numerous Opera Workshops.

RICHARD PLASTER (*Bassoon*) B.S. and M.S., Juilliard School of Music; played first bassoon with U. S. Army Ground Forces Band; former member New York Woodwind Quintet; member of Boston Symphony Orchestra since 1952.

ATTILIO POTO (*Clarinet, Conducting, Ensemble*) studied clarinet with Emil Arcieri; certificate from National Orchestral Association; solo clarinet with Metropolitan Opera Association, 1939-40; conductor Massachusetts State Symphony Orchestra, 1940-42; conductor Army Air Forces Sinfonietta, touring South America, 1942-45; former member of Boston Symphony Orchestra; conductor Harvard-Radcliffe Orchestra 1954-59.

BOSTON CONSERVATORY OF MUSIC

PASQUALE PRENCIPE (*Woodwind Classes, Saxophone*) B.M.Ed., Boston Conservatory; M.M. and Artist's Diploma in Clarinet, New England Conservatory. He has played with the North Carolina Symphony, Boston Pops Orchestra, Baltimore Symphony, and as extra with Boston Symphony; joined faculty of Boston Conservatory in 1962.

ARTHUR C. PRESS (*Percussion*) received diploma in Percussion from Juilliard School of Music. Solo Percussionist with the Little Orchestra Society of New York and Radio City Music Hall Orchestra 1950-56; member of Boston Symphony Orchestra since 1956.

SUNALINI DEVI RAJAM (*India Dance*) studied Indian classical music and dance for over fifteen years; winner of many gold medal awards in competitive All-Indian Music and Dance Festivals; played Shakespearean and Sanskrit drama (in English) under British producer; played 70 character roles in movies in five Indian languages before her departure from India; widely known as lecturer on the Fine Arts and customs of Indian life.

WILLIAM A. RHEIN (*Double Bass*) B.S., cum laude, Juilliard School of Music. Awards and prizes include Sigmund Spaeth Prize, Walter and Elsie M. Naumberg Award and the George A. Wedge Prize. Solo appearances include Peninsula Festival Orchestra, Chicago Little Symphony and New Haven Symphony. Winner in 1965 String Competition, Musicians Club of New York. Member New York Philharmonic under Bernstein, 1961-1966; currently assistant principal double bass of Boston Symphony Orchestra and Principal Bass of the Boston Pops Orchestra.

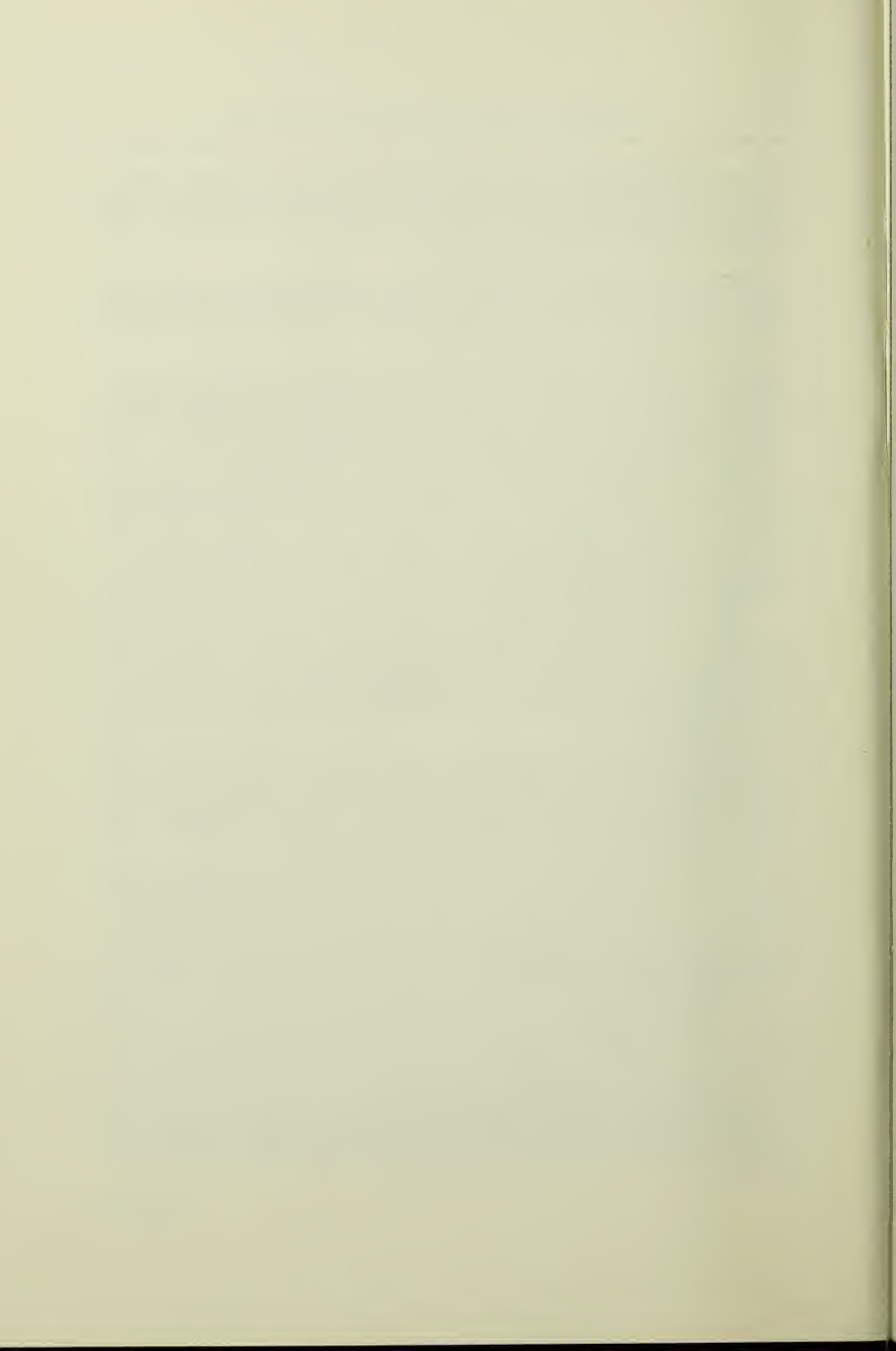
RENATE SCHOTTELIUS (*Dance*) studied at Städtische Oper, Berlin (Ballet and Modern); National Conservatory, Buenos Aires (Ballet); Miriam Winslow, Buenos Aires (Modern); Jose Limon, Hayna Holm, New York (Modern); Louis Horst, Doris Humphrey (Choreography), Solo recitals in principal cities of South America and New York; tours with her own dance group in Argentina, Uruguay and Brazil. Choreographer and teacher for many groups and institutions.

LOUIS SPEYER (*Oboe, English Horn*) graduated from Paris Conservatory with first prize in oboe. Solo recitals and conductor of chamber orchestras in the United States and Europe. Director of Berkshire Woodwind Ensemble. Recipient of "Reconnaissance Francaise" and French Legion of Honor; also medal of Elizabeth Coolidge Foundation of the Library of Congress. For many years a member of the Boston Symphony Orchestra.

JAMES F. STUART (*Voice, Opera*) B.M.E., B.M., M.M., Louisiana State University. Doctorial studies at Eastman School of Music, University of Rochester. Performances with the New Orleans Symphony, the Rochester Philharmonic, the Connecticut Symphony, the New Orleans Opera, Atlanta Opera Association, Marty Green Gilbert and Sullivan Company and numerous solo recitals. Formerly assistant Professor of Music at Boston University School of Fine and Applied Arts.

WALTER V. TOKARCZYK (*Percussion*) B.M., M.M., New England Conservatory. Studied Percussion and Timpani with Everett Firth and Morris Goldenberg; toured as Timpanist and Percussionist with Boston Pops Orchestra, Goldovsky; Luboshutz and Nemenoff, and the St. Louis Symphonetta; wide experience as percussionist in theatre orchestras.

MALCOM E. WETHERBEE (*Psychology*) B.S., Gordon College; B.D., Harvard University (Social Relations); M.A., Boston University; Ph.D., Boston University. Instructor, Burdett College. Counseling Psychology, V.A. Hospital; research at Massachusetts General Hospital. Member of A.P.A., M.P.A., and A.R.M.H.



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